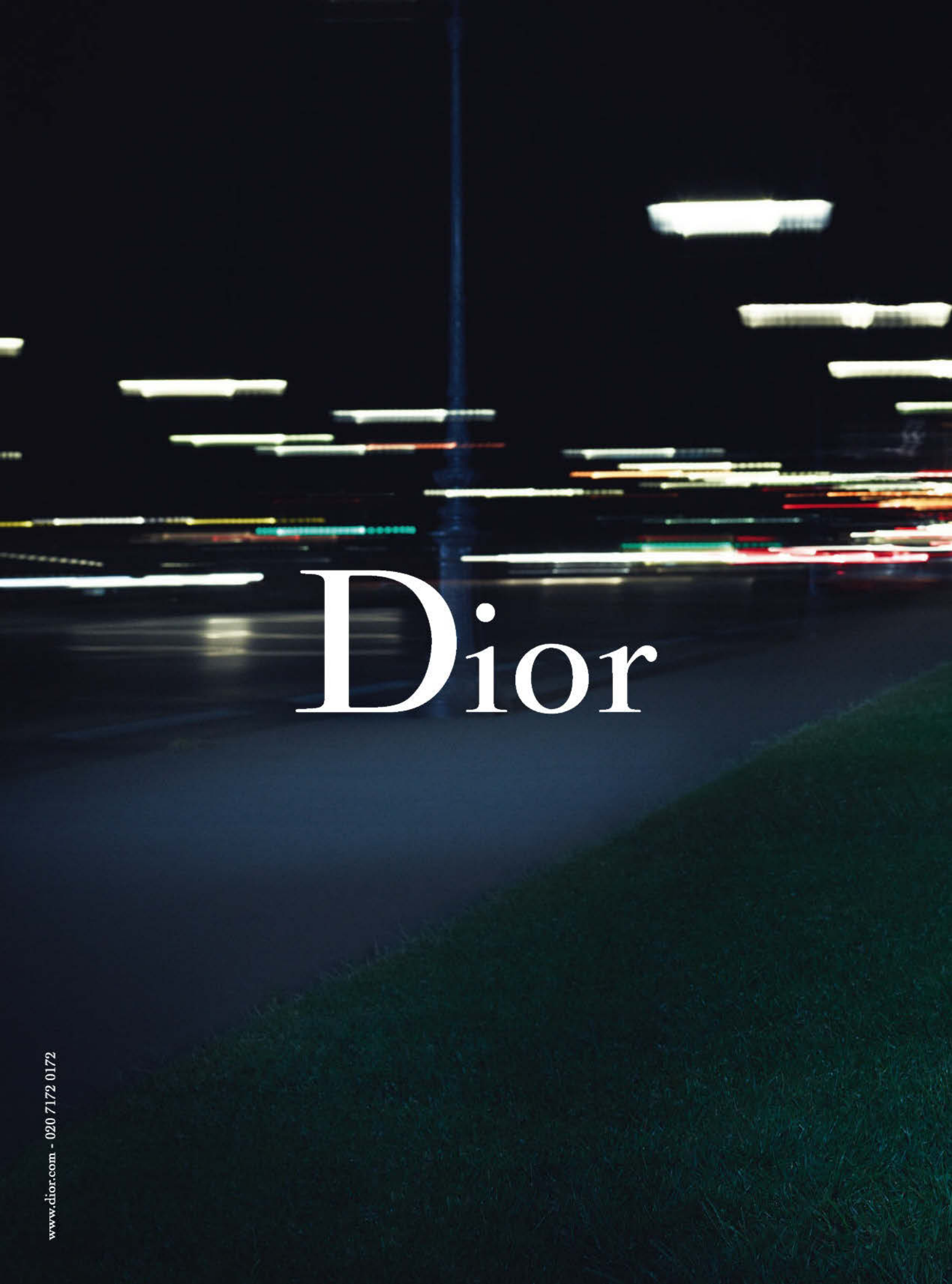

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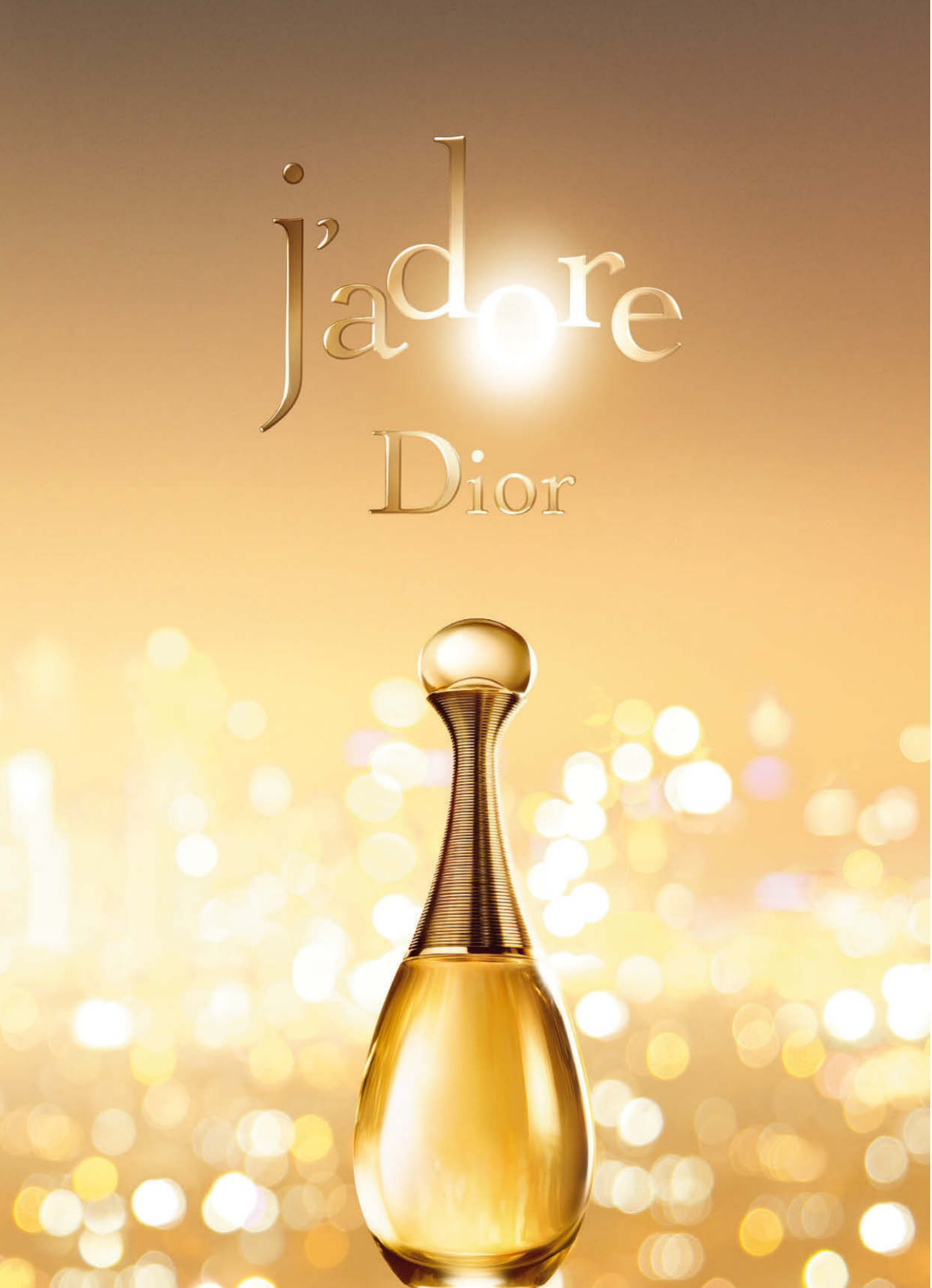
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Reese Witherspoon wears Balenciaga in this month's cover story

PHOTOGRAPH: ALEXI LUBOMIRSKI

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COVER LOOKS Above left: Reese Witherspoon wears embroidered tulle dress, £2,420, Chloé. Platinum and diamond bracelet, from a selection, Chopard. Ring, her own. Above centre (subscribers' cover): organza and feather dress, from a selection, Fendi. Platinum and diamond earrings, from a selection, Chopard. White gold and diamond ring, £3,800, Chanel Fine Jewellery. Styled by Samantha Traina. See Stockists for details. Hair by Giannandrea, using Macadamia Professional Foaming Volumiser and Whipped Detailing Cream. Make-up by Molly R Stern, using Lancôme: Miracle Air De Teint in 005; Hypnôse Mascara in Black; Hypnôse Palette in D03; and Lancôme L'Absolu Velours in 375. Manicure by Marisa Carmichael at Streeters, using Essie Nail Polish in Ballet Slippers. Photographs by Alexi Lubomirski. Above right (limited-edition cover available exclusively at the V&A): photograph by Koto Bolofo

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TOM ALLEN, DAVID BAILEY, HENRY BOURNE, JULIAN BROAD, REGAN CAMERON, LIZ COLLINS, HARRY CORY WRIGHT, VICTOR DEMARCHELIER, FRANÇOIS DISCHINGER, PAMELA HANSON, ERIK MADIGAN HECK, ALEXI LUBOMIRSKI, MARY McCARTNEY, TRENT McGINN, JEAN BAPTISTE MONDINO, BILL PHELPS, MARK SELIGER, DAVID SLIJPER, BEN WELLER, YELENA YEMCHUK, PAUL ZAK

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A shot from the fashion story 'Grown-up glamour' (page 130). Below left: the blogger Susanna Lau ('Susie's web', page 84)

GREAT ESCAPES

Such are the idiosyncrasies of magazine publishing that the January issue comes out in early December, when most of us are still making Christmas preparations, rather than New Year resolutions. But even if you happen to be reading this while contemplating the beginning of 2015, after galloping towards the end of 2014, I imagine you mightn't feel in the mood for a diatribe on how to be pure of mind, body and spirit. Certainly, at *Bazaar*, we hope to offer more in the way of warm friendship to our readers than scolding lectures; hence any advice in the following pages is, as always, a gentle suggestion.



If you're anything like me, you'll be dreaming of escaping to the sunshine during these, the darkest months of the year; which is why the *Bazaar* travel guide accompanies this issue. But escape can take more than one form, whether through art, literature, theatre, film or other cultural pursuits (and the very best of these are covered in our guide to the coming year on page 93).

Fashion, too, can be wonderfully escapist – consider the pleasure of slipping into a pair of red satin fairy-tale shoes – and this issue, as with every edition of *Bazaar*, is overflowing with the imaginative promise of the most beautiful clothes, jewels and accessories. But there are also times when fashion offers more than a dazzling surface; when what we wear plays a part in defining who we are, and how we feel about ourselves. There has been much talk recently about the relationship between fashion and feminism, some of it sparked by



EDITOR'S PICKS

I'll be celebrating Hogmanay in the snowy Highlands, which calls for an elegant long-sleeved, full-length dress, accessorised with sparkling diamonds, chic slingbacks and the perfect little black clutch.



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EDITOR'S LETTER



Chanel's S/S 15 show, with its finale of banner-waving models – a spectacular piece of theatre that was one of the catalysts for my piece on the subject (page 142). It's not a straightforward connection – fashion is a playful creature, far too elusive to be harnessed to a political cause – but that shouldn't preclude a thoughtful conversation about the association between our clothes and our identity.

After all, conversation is at the heart of *Bazaar*, linking the people who create and inhabit the magazine and our community of readers. That's why we hope that our contents give a sense of a woman's inner life, as well as of the way she interacts with the outside world. Take Reese Witherspoon, *Bazaar*'s latest cover star, who emerges as far more complicated and intriguing than her Hollywood persona might otherwise suggest (page 104). Similarly, the women in this issue who have talked to us about their working lives – including Sarah Brown, who came to fame as a prime minister's wife, but has forged her own identity – all share an inspiring ability to move beyond the conventional, formulaic notions of what constitutes a successful career (page 86).



Elsewhere in the January edition, we take a comprehensive look at anti-ageing products, including a frank assessment of Botox by *Bazaar*'s beauty expert Newby Hands, the first British journalist to write about the treatment, and one who has been investigating its effects for the past 15 years (page 169). Finally, for all reluctant exercisers (and that includes me), we have a remarkably appealing account of how to get fit in three 15-minute workouts a week. Alternatively, I may just follow the advice in our main beauty story (page 151) and prioritise a long, hot bath instead…



Justine Picardie

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Clockwise from top: the Chanel S/S 15 catwalk. A suffragette rosette. A Nancy Gonzalez bag in 'Chasing rainbows' (page 59). The fashion story 'Rays of light' (page 116). Reese Witherspoon in Nina Ricci, Miu Miu and Chopard (page 104)

PHOTOGRAPHS: ALEXI LUBOMIRSKI; KOTO BOLOFO; PAUL ZAK. COURTESY OF CHANEL; MUSEUM OF LONDON. REESE WITHERSPOON WEARS SILK AND CASHMERE CARDIGAN, ABOUT £825, NINA RICCI. TAFFETA SKIRT, £1,070, MIU MIU. WHITE GOLD AND DIAMOND RING; DIAMOND BRACELET, BOTH FROM A SELECTION, CHOPARD. SEE MAIN STORY AND STOCKISTS FOR DETAILS



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Valentina Zelyaeva

The Siberian-born model showcases sophisticated resortwear on page 130. She was first scouted at 16, but it would be many years before she fulfilled her promise. The face of Ralph Lauren for seven years, she holds the record for the longest consecutive modelling contract, and has walked for Dior, Lanvin and Valentino. Zelyaeva now lives in New York, where she can occasionally be found in karaoke bars but is more often meditating, taking photos or practising capoeira.
Your New Year resolution 'To write a cookbook.'
Who would you most like to meet? 'The Dalai Lama. He is such an inspiration for living a compassionate lifestyle.'
What's on your bedside table? 'My dream journal, a picture of my grandmother and a Buddha statue.'

Sarah Brown

The global health and education campaigner talks us through her working life on page 86. Brown is the founder of Theirworld children's charity and co-founder of A World At School. She is married to Gordon Brown, the former Prime Minister and current UN special envoy for global education. She has spoken at the World Health Organization alongside Ban Ki-moon and was named among the eight most influential women tweeters by *Forbes*.
Your New Year resolution 'To give my all to the #UpForSchool campaign, while still finding proper time for family and friends.'
What's on your bedside table? 'A big pile of books and nail polishes that I never get around to putting on.'
Favourite view 'I need to look over water – my favourite is Scotland's Firth of Forth from the Fife side.'





Frank Gardner

The award-winning BBC security correspondent samples Aspen snow on page 182. At the age of 16 Gardner met the Arabian explorer Sir Wilfred Thesiger on a bus; this chance encounter inspired a lifelong passion for Arabic languages and extreme travel. In 2004, he was shot by al-Qaeda sympathisers and left partially paralysed. An OBE and author, he is president of the Ski Club of Great Britain.
How do you cope with winter? 'Embrace it. I love coming in from frosty exercise to a log fire and a glass of Montepulciano.'
Who would you most like to meet? 'My daughters' future husbands.'



Rachel Johnson

The journalist and writer takes to the Morzine pistes on page 186. A contributing editor to *The Spectator*, Johnson is also the author of six books. Her first novel, *Notting Hell*, was published in 2006; the latest, *Neighbours From Hell* (Penguin), is out this summer. She is a delighted recipient of the Bad Sex in Fiction Award and an ardent tennis fan.
Your New Year resolution 'To play even more tennis.'
What do you hope for in 2015? 'That the All England Lawn Tennis and Croquet Club reintroduces the traditional, English, white tennis ball instead of those nasty lurid yellow ones.'
Who would you most like to meet? 'John McEnroe.'
What's on your bedside table? '*Open* by Andre Agassi.' □



PHOTOGRAPHS: REGAN CAMERON, KARINE LAVAL/TRUNK ARCHIVE, COURTESY OF VALENTINA ZELYAEVA, SARAH BROWN, FRANK GARDNER, GETTY IMAGES



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'Guy Bourdin: Image-Maker' at Somerset House

Exhibition and talk

The provocative French photographer Guy Bourdin created graphic and daring compositions that were influenced by the surrealists René Magritte, Luis Buñuel and Man Ray. Join *Harper's Bazaar* and Nars' international lead make-up stylist Jane Richardson at Somerset House on Tuesday 27 January to discuss the lasting influence Bourdin's work has had on fashion photography.

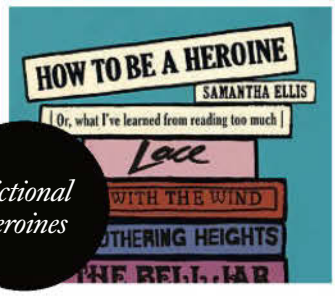
Tickets cost £40 and include entry to the show, a drinks reception, a Nars goodie bag and a 12-month subscription to Harper's Bazaar.



'RUBENS AND HIS LEGACY'

Tour, dinner and talk

Take a private tour of Rubens' portraits at the Royal Academy on 27 February. There will be a talk by the museum's experts, followed by supper at the RA's Grand Café. Tickets cost £50 (£40 for subscribers) and include a gift bag and subscription.



Fictional heroines

'THE BOOKS THAT BUILT ME'

Samantha Ellis, the author of *How to Be a Heroine*, will discuss her favourite fictional figures on 21 January at the Club at Hotel Café Royal. Tickets cost £25 (£15 for subscribers) and include a Nyetimber wine reception, a goodie bag with a Prestat treat and a subscription.



London Chamber Orchestra

A NIGHT OF MUSIC

Bazaar and the London Chamber Orchestra invite you to Cadogan Hall on 4 February, when the composer Jörg Widmann will be conducting Mozart's 'Jupiter' Symphony. Tickets cost £45 (£35 for subscribers) and include drinks, a goodie bag and a subscription to *Bazaar*.

All ticket prices include a 12-month subscription to BAZAAR

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BAZAAR STYLE
Edited by AVRIL MAIR

10 THINGS WE LOVE

The faces and styles that define S/S 15



THE TREND

THE SEVENTIES

From NICOLAS GHESQUIÈRE at LOUIS VUITTON to FRIDA GIANNINI at GUCCI, designers had one thing on their minds this season: the Seventies. It's a S/S 15 trend that spans as far and wide as the decade: expect everything from Woodstock hippie to Roxy Music glamour.

Seventies style at Gucci S/S 15

PHOTOGRAPH: GREG KESSLER



THE DEBUT

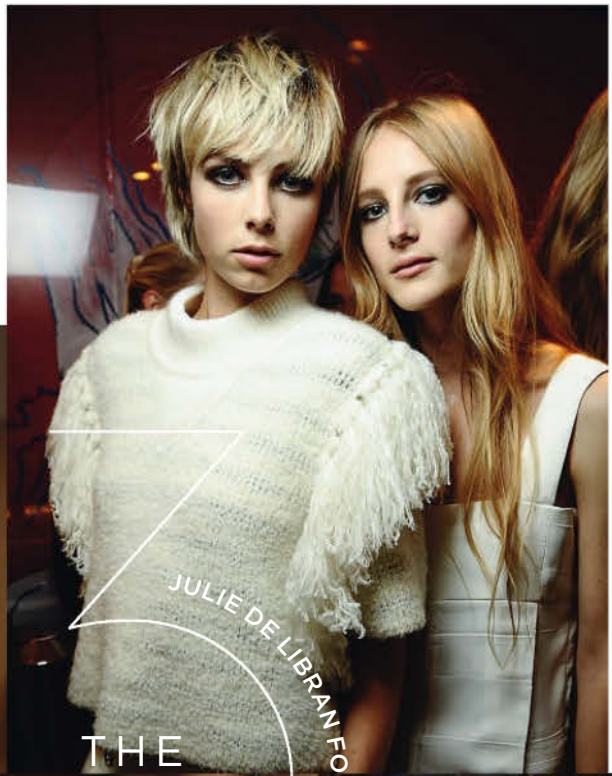
JW ANDERSON FOR LOEWE

After a two-season hiatus from the catwalk, JW ANDERSON showed his first collection for LOEWE in Paris, and it was the most keenly anticipated of A/W 15. The London-based designer's vision didn't disappoint as he celebrated Spanish craftsmanship and the deconstruction of supple leathers. Patchwork silks and rainbow hues brought the brand a new lightness.





Stripes? Check. Ruffles? Check. For her first collection as artistic director of SONIA RYKIEL, JULIE DE LIBRAN – formerly the womenswear studio director at LOUIS VUITTON – reinterpreted the label's icons with a Seventies sensuality. Stripes appeared on billowing organza dresses, and flared jumpsuits made for romantic, feminine eveningwear. We loved it – and not just for the drinks served by waiters from nearby Café de Flore, either.



THE DEBUT

JULIE DE LIBRAN FOR SONIA RYKIEL



PHOTOGRAPHS: JASON LLOYD-EVANS, IMAXTREE.COM, GETTY IMAGES

4 THE ONES TO WATCH

Take a deep breath... it was all change for S/S 15 on the fashion merry-go-round.



Christophe Lemaire presented his final collection for Hermès; he's replaced by the Row's NADÈGE VANHEE-CYBULSKI, while PETER COPPING bowed out at Nina Ricci (he's off to Oscar de la Renta), and GUILLAUME HENRY left Carven to take his place. Next season, expect more change: JOHN GALLIANO at Maison Martin Margiela and new designers at Mulberry and Schiaparelli.









Freckles at Preen by Thornton Bregazzi S/S 15

5 THE BEAUTY TREND

FRECKLES

Surely the season's prettiest beauty trend, freckles made appearances at MARY KATRANTZOU and PREEN. But if you don't have them, don't worry: the best thing about this season's 'natural' beauty is that it can be faked. Dot the face with a light-coloured pencil and blend with a brush.

THE NEW FACES

A new generation of models made names for themselves this season, though some are no strangers to celebrity: the reality star KENDALL JENNER led the finale at Dolce & Gabbana, and the TV-star-turned-model GIGI HADID appeared at Sonia Rykiel and Marc Jacobs. Others have fashion in their genes: JEAN CAMPBELL, who opened for Louis Vuitton, is the daughter of the former fashion editor Isabella Cawdor; EDIE CAMPBELL's younger sister followed in her footsteps – OLYMPIA walked for Burberry – and ELLA ROSE RICHARDS, the granddaughter of Keith, made her debut at New York Fashion Week.



OLYMPIA CAMPBELL AT PETER PILOTTO

GIGI HADID AT SONIA RYKIEL

KENDALL JENNER AT DOLCE & GABBANA

JEAN CAMPBELL AT LOUIS VUITTON

ELLA ROSE RICHARDS AT FENDI

THE TREND

DENIM

Doubled-up denim, patchworked, jewel-embellished… from pinafores to dungarees, S/S 15's collections were awash with indigo.



£1,320
Gucci

THE NEXT BIG THING









ROSETTA GETTY

Sleeveless single-button coats, artfully draped cashmere jumpers, striped silk tunics: ROSETTA GETTY's designs are an exercise in contemporary elegance. The former model is the wife of the actor BALTHAZAR GETTY and her simple, luxurious collection – now in its third season – will take you from work to dinner party in style.

THE ACCESSORY

CLOGS

Whether mules or slippers, wedges or boots, clogs are the unlikely shoe stars of S/S 15. PRADA's towering versions came in leather and embroidered floral prints while BALLY's PABLO COPPOLA opted for high wooden wedges. But it's not all about height – MARC JACOBS favoured flats, with jewelled buckles adorning Scholl-inspired slippers.



£700
Prada



£490
Mulberry

£625
Bally





£1,150
Marc Jacobs



£355
Coach

£490
Mulberry





£795
Prada

THE SUPERMODELS RETURN



NAOMI CAMPBELL AT EMILIO PUCCI

MIRANDA KERR AT SONIA RYKIEL

LARA STONE AT PRADA

GEMMA WARD AT PRADA

ABBEY LEE KERSHAW AT BOSS

LILY DONALDSON AT TOPSHOP UNIQUE

GISELE BÜNDCHEN AT CHANEL

KIRSTEN OWEN AT MARY KATRANTZOU

AUDREY MARNAY AT MARY KATRANTZOU

MAGGIE RIZER AT MICHAEL KORS

SASHA PIVOVAROVA AT BALENCIAGA

NATASHA POLY AT GIVENCHY BY RICCARDO TISCI

AMBER VALLETTA AT LANVIN

The past few seasons have brought us a new generation of catwalk stars – hi, Cara and Edie! – but S/S 15 was notable for the return of a few favourites: KIRSTEN OWEN and AUDREY MARNAY at Mary Katrantzou, MAGGIE RIZER at Michael Kors, GEMMA WARD and LARA STONE at Prada and AMBER VALLETTA at Lanvin. Trust Chanel to top them all, though: Karl Lagerfeld sent GISELE down the runway with a megaphone in hand. □

PHOTOGRAPHS: COURTESY OF ROSETTA GETTY, GRAHAM WALSER/STUDIO 33, JASON LLOYD-EVANS, CATWALKING.COM, IMAXTREE.COM. SEE STOCKISTS FOR DETAILS



Bally designer Pablo Coppola's A/W 14 moodboard. Below: looks from the collection

MY MOODBOARD

Bally's Pablo Coppola on the women past and present who inspired his debut collection

For his inaugural A/W 14 ready-to-wear collection as design director of Bally, Pablo Coppola put a contemporary spin on the timeless luxury for which the 160-year-old Swiss label is known. With an emphasis on tailoring and clean, architectural lines, the designer looked to stylish women, from Diane Keaton to Carine Roitfeld, for inspiration. 'The concept was to create an imaginary "essential wardrobe",' says Coppola. 'I was influenced by the women around me, from cool girls on the street to modern-day icons.' Lauren Hutton and Charlotte Rampling were the basis for the vaguely Seventies feel of the tailoring, with flared trousers in pinstriped wool featuring alongside a suede pencil skirt and elegant silk blouses. As you'd expect from this heritage brand, craftsmanship is also key: a leather aviator jacket is impeccably finished with shearling trim; knee-high boots and shoulder bags in exotic skins are the very epitome of understated luxury. 'I wanted to speak to women who appreciate clean design and beautifully crafted pieces; the collection is simple and straight to the point.' ANNA ROSA VITIELLO □



PHOTOGRAPHS: COURTESY OF BALLY


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Edited by AVRIL MAIR



About £2,470
Nancy Gonzalez

CHASING RAINBOWS

The season's bags, shoes and jewels are a glorious array of pattern and design

Photographs by PAUL ZAK

Styled by FLORRIE THOMAS

SEE STOCKISTS FOR DETAILS

KALEIDOSCOPE VISION

Colours to make your spirits soar

£735 **Stella McCartney**

£745 **Valentino Garavani**

Bracelet, about £780 **Nina Ricci**

£560 **Roberto Cavalli**

Ring, £190 **Fendi**

Cuff, £345 **Valentino Garavani**

£1,020 **Valentino Garavani**

About £240 **Céline**

£530 **Manolo Blahnik**

Clutch, £1,185 **Pierre Hardy**

£710 **Stella McCartney**

£575 **Aquazzura**

£275 **Stella McCartney**

£185 **Missoni**

£455 **Rupert Sanderson**

Bangle, £860 **Frey Wille**

Cuff, £345 **Valentino Garavani**

PHOTOGRAPHS: GRAHAM WALSER/STUDIO 33. SEE STOCKISTS FOR DETAILS

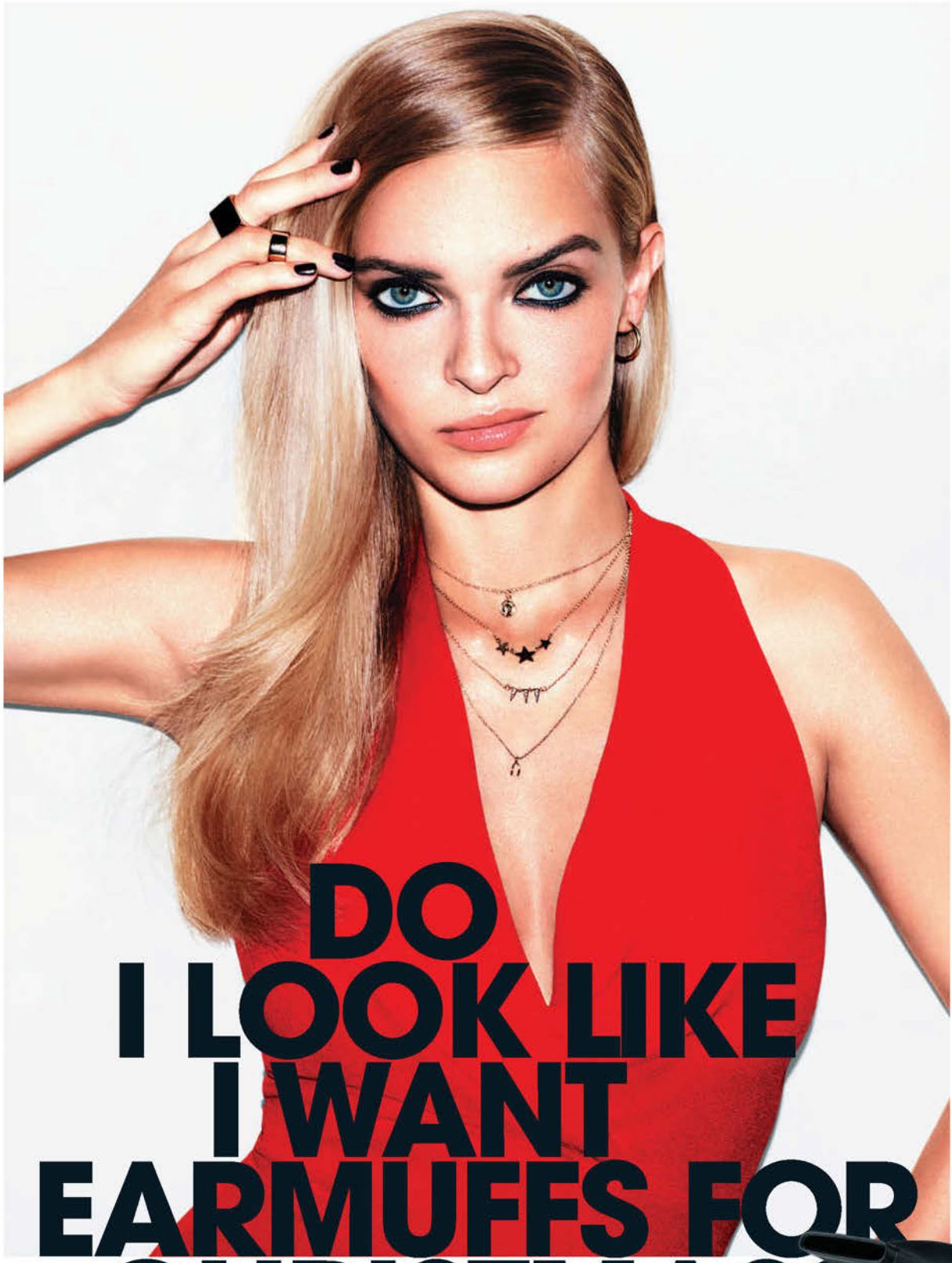
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SEE STOCKISTS FOR DETAILS

PAUL ZAK ▶

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...in graphic stripes, zigzags and polka dots

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£595 **Dolce & Gabbana**

£840 **Louis Vuitton**

£595 **Anya Hindmarch**

Bangle, £295 **Pierre Hardy**

£180 **House of Holland**

£4,025 **Chanel**

£595 **Paul Andrew**

£695 **Nicholas Kirkwood**

£360 **Sergio Rossi**

Bracelet, £670 **Hermès**

£575 **Jimmy Choo**

Ring, £185 **Saint Laurent by Hedi Slimane**

£420 **Nicholas Kirkwood for Erdem**

£820 **Chloé**

£1,580 **Fendi**

Bracelet, £190 **Miu Miu**

Bag, £3,155 **Louis Vuitton**

Bracelet, £455 **Hermès**

PHOTOGRAPHS: GRAHAM WALSER/STUDIO 33. SEE STOCKISTS FOR DETAILS


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SEE STOCKISTS FOR DETAILS

PAUL ZAK ▶

PRIMARY FOCUS

Go back to basics with bright, playful pieces



PHOTOGRAPHS: GRAHAM WALSER/STUDIO 33. SEE STOCKISTS FOR DETAILS

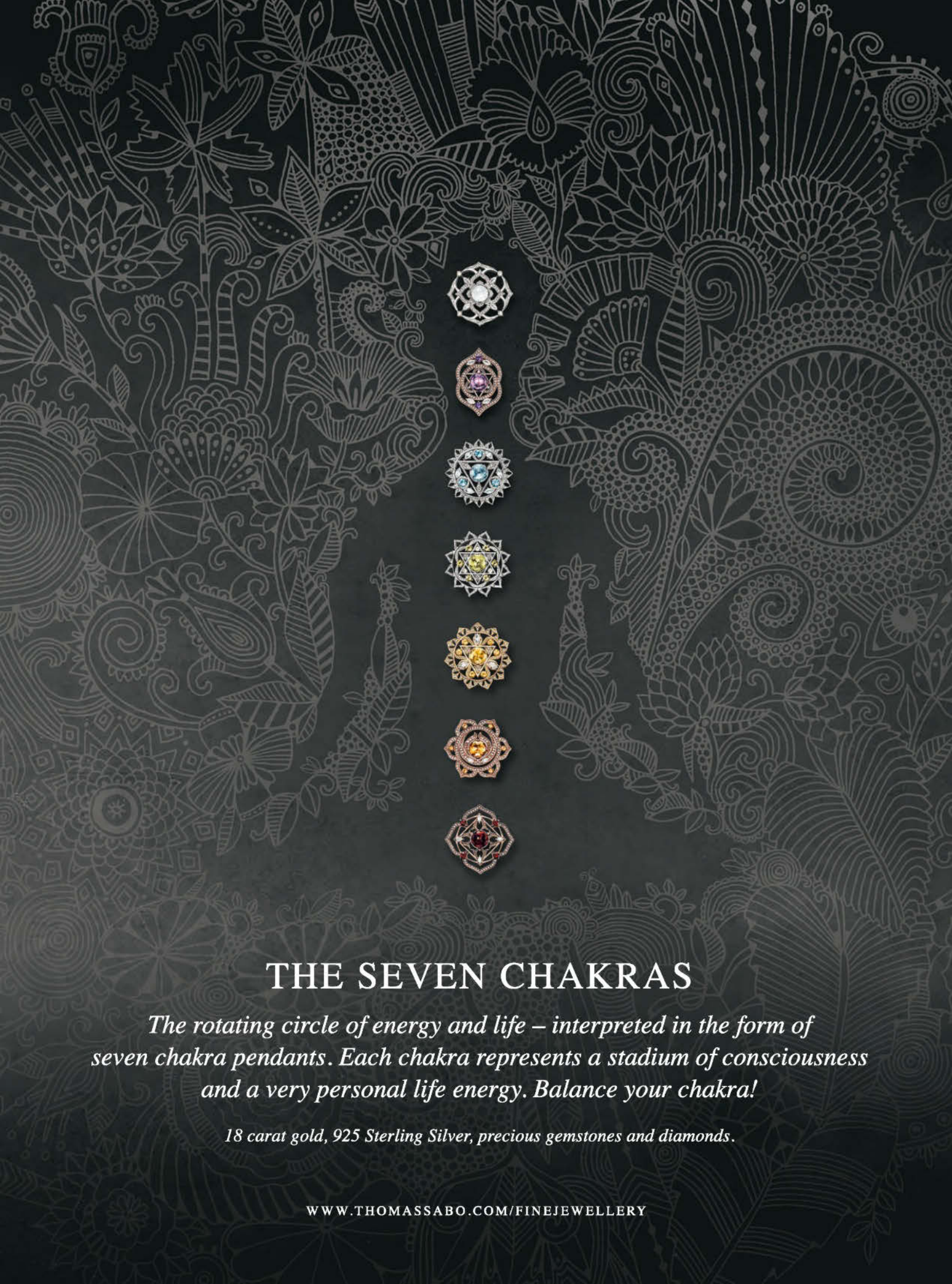
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THE BIG CHILL

Pair oversize knits with A-line skirts or slouchy trousers for chic comfort

Photographs by JAN LEHNER

Styled by SARA GILMOUR



THIS PAGE: tweed coat, £270, Comptoir des Cotonniers. Cotton T-shirt, £20, Intimissimi. Cashmere skirt, £450, Boss. Leather sandals, £490, Sergio Rossi. From left: string and sterling silver bracelet, about £90; obsidian and sterling silver bracelet, £70, both Thomas Sabo. OPPOSITE: wool and cashmere jumper, £149, Marks & Spencer. Cashmere trousers, £1,795, Bally. Wool scarf, £145, Gerard Darel





THIS PAGE: wool and alpaca coat, £600, Kate Spade New York. Cashmere poloneck, £550, Bally. Wool skirt, £209, By Malene Birger. Suede boots, £225, Russell & Bromley. Gold and sapphire rings, £155 each, Missoma. Leather bag, £1,395, Loewe. OPPOSITE: wool mix jumper, £65; wool mix trousers, £40, both Next

JAN LEHNER



THIS PAGE: wool coat, £425, Longchamp. Wool jumper, £450, Bally. Polyester and viscose trousers, about £70, Zara. Leather sandals, £495, Jimmy Choo. OPPOSITE: sleeveless jumper, £150, Jaeger. Wool top, £195, Joseph. Acetate and viscose trousers, £305, Sportmax. Sterling silver ring, £150, Links of London

JAN LEHNER



SHOP BAZAAR





THIS PAGE: wool and nylon dress, £170, Calvin Klein Jeans. Leather sandals, £365, Joseph. OPPOSITE: wool coat, about £300, Leon Max. Wool mix jumper, about £50, H&M. Cotton trousers, £310, Isabel Marant. Leather and rubber trainers, £245, Emporio Armani

JAN LEHNER

SHOP BAZAAR





THIS PAGE: wool jumper, £395, Joseph. Wool trousers, £150, Jaeger. Metal watch with leather strap, about £50, Ernest Jones at H Samuel. Lurex scarf, £75, Tommy Hilfiger. OPPOSITE: wool jumper, £210, CH Carolina Herrera. Viscose trousers, £245, MaxMara. Patent flats, £375; both python-skin bag, £1,850, Jimmy Choo. See Stockists for details. Hair by Kota Suizu at Caren, using Shu Uemura Art of Hair. Make-up by Jenny Coombs at Streeters, using Clarins. Manicure by Ami Streets at LMC Worldwide, using Chanel Spring 2015 and Body Excellence Hand Cream. Stylist's assistant: Lucy Kebbell. Model: Anastasia Ivanova at Premier Model Management

JAN LEHNER

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BAZAAR AT WORK

Edited by SASHA SLATER



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Bottega Veneta

£150
Anya Hindmarch

De Ville Butterfly
watch, £7,170
Omega

HIGH FLIER

Look ready for business when you're on the go

Photograph by PAUL ZAK

Styled by ANNA ROSA VITIELLO

Headphones (sold with case), £4,170 **Chanel**

£3,880
Hermès

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SEE STOCKISTS FOR DETAILS



£100
Nike

Susanna Lau wears leather and metal watch, £5,310, Omega. Clothes, her own

This page and opposite: Lau modelling her street style during New York, Paris and London Fashion Weeks







SUSIE'S WEB

Susanna Lau has blogged her way to the height of fashion

By LENA DE CASPARIS

'I'm a self-confessed geek,' says Susanna Lau, otherwise known as the fashion blogger Susie Bubble. 'I taught myself how to write in HTML aged 13, and I was always interested in the possibilities the internet offered me.'

And offer it did: Lau now runs one of the world's most successful style blogs. With audiences of millions and the power to make items sell out instantly, bloggers deserve our attention. Designers consult them on collections, they sit in the front row at Fashion Week and fill the internet with their interpretations of style via outfit posts. It was Lau who led this revolution when she began Style Bubble in 2006. Her peers were Scott Schuman of the Sartorialist, the street-style photographer Tommy Ton and Imran Amed from the Business of Fashion, to whom she still turns for career advice.

'When I started self-publishing, it wasn't the big thing it is now,' says the 30-year-old, who is celebrated for her love of bold colours and clashing patterns. 'I'd finished a history BA at University College





Left: Lau at Paris Fashion Week

London and was working in my first job at a digital-advertising agency. I wanted a space to talk about fashion, and the blog let me indulge my ideas on my own terms.'

Lau's intelligent commentary and original style garnered fast success, and within months of her first post she was featured in the global press. *The Observer* named hers one of the world's most powerful blogs, while the *Evening Standard* said she was 'insightful and all-encompassing' on its Most Influential People list.

Lau was then offered a role at the style magazine *Dazed & Confused*. 'Alistair Allan, the digital director, wanted to approach the website differently, and so looked for someone from outside publishing.' She worked there for two years and gained an insight into print and digital journalism, while still maintaining Style Bubble. 'Eventually, I was having to turn down so many offers of work from the blog, and realised I needed to concentrate on it and become a full-time blogger.'

At first, Lau was petrified of making a career from her fashion commentary. 'I remember crying to a friend that no one would pay me,' she says. But they did, and she now divides her time between writing for publications, styling, consulting for brands and any other work that relates to her own business. 'My parents find it hard to understand what I do. I hate the word "influencer", but I have this particular eye and taste that mean people can come to me if they want.'

She acknowledges there are critics who say bloggers lose integrity by working for brands when their independent voices were what appealed to begin with, but believes she can navigate her way through potential conflicts of interest. 'Bloggers need to make money,' she says. 'For me, it's imperative that I never say yes to anything I won't enjoy or don't like. I'm not trying to build a media empire, but I took over the Miu Miu Instagram feed for Paris Fashion Week and it was fun – why wouldn't I want to do that?'

Of all her successes – magazine covers, major brand campaigns, 239,000 Twitter followers – she thinks her biggest achievement is still to come. 'I recently met Jonathan Ive, Apple's senior vice-president, at Fashion Week – that was an out-of-body experience.'

For now, Lau is working on her first book, to be published by Bloomsbury next year, and has just finished a BBC TV series. 'I'm interested in how you talk about fashion to a wider audience, and TV offers this,' she explains. But she insists she has no set career plan. 'It's impossible to know what will come next, so I play it month by month. My main aim is to support rising fashion talent.'

So does she plan to blog for ever? 'It's much like an ageing rock band: as soon as I see someone doing it better than me, or that I'm not relevant, I'll know when to stop.' We don't see that happening any time soon. □

A DAY IN THE LIFE

8 AM 'The time I get up depends on jet lag but it's always before 8am. I travelled for seven months of last year, and saw more than 140 fashion shows, so many working days start in airports or hotels.'

9.30 AM–12 PM 'If I'm in London, home is my office. I check emails and blog stats, read other blogs and edit pictures. I've just bought a house, so I'm trying to not distract myself with DIY.'

1 PM–5 PM 'I meet PRs and designers to get blog content. I used to try to post at a certain time but now I'm so busy it just has to be when I can.'

7 PM 'I'm not one for fashion drinks or parties, so I'll head home, have a glass of wine and work more.'

NIGHT 'My boyfriend also works in social media so it's hard for us not to work all the time – we go on holiday to somewhere with no Wi-Fi to switch off.'



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PORTRAITS: ANDREW WOFFINDEN. SEE STOCKISTS FOR DETAILS. HAIR AND MAKE-UP BY NIKKI PALMER AT MANDY COAKLEY. PHOTOGRAPHS: VANESSA JACKMAN, PHIL OH, JASON LLOYD-EVANS, GRAHAM WALSER/STUDIO 33

GOOD, BETTER, BEST

Sarah Brown turned her public profile as prime minister's wife into a campaigning Twitter phenomenon. And now she's harnessed that fame to help the world's women and children

By SOPHIE ELMHIRST
Portrait by HENRY BOURNE



When Sarah Brown gave her first speech, 14 years ago, she passed out at the end, flattened by nerves. 'I still meet people who were there,' she says now, able to laugh at the memory, but only just. Public speaking was her consuming fear, the activity she ducked at all costs, until, as the wife of the Labour Chancellor and then Prime Minister Gordon Brown, she could no longer avoid the stage. 'Political life keeps drawing you in,' she says now, sitting in a studio in west London. 'There was an expectation.' So she spoke, was 'really bad' at it, even, she felt, when she had to introduce her husband at the Labour Party Conference. Brown decided to wrestle with the problem, gathered advice and talked to the actress Polly James, who taught her various life- and speech-saving tricks. 'The first one of which is "breathe",' says Brown. 'Just remember to breathe.'

Now, of course, she's used to it. She has addressed the World Health Organization and recently chaired a meeting at the UN.



Sarah Brown, wearing an Astley Clarke Theirworld bracelet. Shirt, £285, Issa. Left: with the models Sheila Atim, Naomi Campbell, Yasmin Le Bon and Erin O'Connor

After Labour lost the 2010 election, she and her husband established the Office of Gordon and Sarah Brown, an umbrella body that incorporates their combined – and considerable – charitable efforts. Brown on her own runs a children's charity, Theirworld; she is the founding chair for the Global Business Coalition for Education, co-founder of the international education campaign A World At School, and has led global initiatives on women's health. Her ambitions and activity seem to multiply, but the focus is tight. 'Every child has to have a chance,' she says.

The mission has been in place for years. In December 2001, Brown gave birth to the couple's first child, Jennifer Jane, seven weeks prematurely. A few days after the birth, Jennifer suffered a brain haemorrhage and then died, at the age of 10 days. There are



£780
Stella McCartney
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£450 **Jimmy Choo**

STYLED BY EUGENIE HANMER. SEE STOCKISTS FOR DETAILS. HAIR AND MAKE-UP BY JANE BRADLEY AT LOVELY MANAGEMENT. PHOTOGRAPHS: GETTY IMAGES, GRAHAM WALSER/STUDIO 33



Theirworld bracelet, £140 (with 20 per cent going to the charity) **Astley Clarke**



£520 **Peter Pilotto** at Liberty



£2,700 **Asprey**



Left, from top: in Downing Street with her husband, Nicolas Sarkozy and Carla Bruni. With the Obamas in 2009. Bottom: with Margaret Thatcher in 2009



different ways of surviving a harrowing loss; Brown's was to take action. She and Gordon helped to set up a new Edinburgh research laboratory working on complications in pregnancy; appointed four research fellows, all women; and connected researchers and clinicians all over the world at a biannual conference. For some, that might have been enough. But Brown then began funding community projects, seeking out and supporting smart ideas – like the midwife who came up with the notion of a 'granny school', bringing new grandparents up to date with modern babycare. Before long, the work was stretching beyond the UK, and beyond health – through Theirworld, she now works globally trying to get the 58 million children who are missing out into primary school. And she hasn't lost sight of the home front, either: Theirworld is the charity partner of Hearst Empowering Women, the new online mentoring hub from Hearst Magazines (which owns *Harper's Bazaar*, among others).

Brown, then, is part campaigner, part leader, part mentor. But her former existence as a PR executive shines through. She is at her best raising the profile of an issue, making connections, using her contacts so that her cause can be heard. Brown's first job, after growing up in north London and studying psychology at Bristol, was in a corporate design firm, but it wasn't long before she set up her own public-relations company – Hobsbawm Macaulay Communications – with the networker extraordinaire Julia Hobsbawm. Life then changed, inevitably, when she married Gordon Brown in 2000, and even more radically after he took on the top job in 2007. 'Being on the inside and looking out', as she puts it, gave her an unparalleled understanding of power. She realised that if you want a politician to hear your cause, you have to be quick, do your homework, and make it as straightforward as possible. Global leaders need to be surrounded by people asking for 'the same simple thing'. Brown became an expert tweeter, harnessing the goodwill of her 1.2 million followers to support her various projects. She credits her friend, the online entrepreneur Martha Lane Fox, with signing her up. A few years ago, Brown asked Lane Fox to talk her through 'all things tech', and emerged with a Twitter account because it gave her 'a way to live a particular kind of life'. That is, a public life – which, as the Prime Minister's wife, she was obliged to have – but one that she could control. Instead of relying on journalists, she could use her own voice. It's something she has managed artfully: while her husband was regularly under fire from political adversaries, Brown would remain above the fray. She puts it down to careful boundaries between her public and private self.

Today, life involves the familiar whirl of children and career. She manages the balancing act 'imperfectly' – they live in Fife and she often has to be in London for work. Never one to have a professional trajectory mapped out, or a five-year plan, she wonders: 'Who knows what I would have achieved if I had?' Her career has twisted and turned – into the heart of power, back out again – but she says she wouldn't have made different choices along the way. And if she could start over, right from the beginning, and have a completely different life…? Brown barely pauses. 'I think I would have been a really good private detective, and… a stand-up comedian.' From the woman who hates public speaking? 'It's not that I really think I could have done it,' she admits. But it gives her untold satisfaction, raising a titter from a crowd. 'If I say one thing that gets a laugh, I'm like,' she fist-pumps, tennis-star-style, '"Yesss."' □

For more information on Sarah Brown's work, visit www.theirworld.org and www.empowering.hearst.co.uk.



A DAY IN THE LIFE

8 AM 'I get up around eight at home in Scotland, as my boys' school is literally two minutes' walk away.'

MID-MORNING 'I get the gym out of the way and answer emails. I am in London two or three days a week.'

LUNCH 'If I am at home, lunch is a non-event involving soup and a sandwich.'

AFTERNOON 'I fit in as many meetings as I can.'

EVENING 'In Scotland, my night is devoted to family. In London, my treat of the week is a visit to Pilates Off the Square.'

LATE EVENING 'I am a late-night bunny and use the time to catch up on calls to our US team and with my brother Sean, who lives in LA.'



Right: leaving Downing Street for good in May 2010. Below: with Gordon at the 2009 Labour conference in Brighton





Catherine Thomas wearing double crepe dress, £1,550, Victoria Beckham. Leather shoes, £375, Jimmy Choo. Ring, her own

BALANCING ACT

Work remotely, delegate and press the pause button when necessary. Three high-flying flexible workers show how it's done

Interviews by LUCY HALFHEAD

Photographs by ANDREW WOFFINDEN

Catherine Thomas

31, managing director, Vardags, and regarded as one of the top divorce lawyers in the country

The run-up to a big trial is very work-intensive and I tend not to make any social plans – my friends joke that I 'go dark'. I focus solely on getting that case ready, and while it's in court I tend to work six, sometimes seven days a week, early morning into the evenings.

However, while everything else falls by the wayside, I try to make sure I still exercise. I look at it as having to get a certain amount of work done in the space of a week and it's up to me how and when I do that – it just has to get finished. So I can fit in things like a spin class or Pilates, and I have the luxury of a personal trainer who comes to my house twice a week. I've realised that I can cope with a much greater volume of work when I'm exercising, and my stress threshold is considerably higher.



£750
Roland Mouret



£395
Jimmy Choo

I even did a Tough Mudder obstacle race a few months ago with my husband – doing things like that together is so much fun and it gave us both a focus away from work.

When there isn't as much pressure, I've learnt to make the most of the quieter times. As a junior I'd give myself additional work to feel like I was operating on the same level, but now I recognise the need for downtime. I'll see my friends and my husband a lot more, I'll book weekends away and I find I'm more effective when I return to the office. I'm from Wales, and what I often do is work from my parents' house in Pembrokeshire on a Friday so that I can travel down on a Thursday when the traffic isn't as bad. I can run everything remotely quite easily – then once I've finished work on Friday I've got the whole evening with my family.

I think the saddest thing is when people feel like they've got to be seen to be working extraordinarily long hours, so they hang around in the office just to fit in with City culture. I would never want a member of my team to feel like they've got to do that. I want them to do their work, and then go home and have a life.

STYLED BY ANNA ROSA VITIELLO. SEE STOCKISTS FOR DETAILS

Jane Lewis

40, founder and creative director, Goat, established in 2001, which now has its first store on Conduit Street

I was having lunch at the Ivy with Nikki Tibbles from Wild At Heart flowers when I made the decision to try running my own business. Nikki's a close friend and she made me realise that anything is possible, and that I should just have a go. I admired the way she faced all the challenges that come with starting out on your own, so I decided to throw my hat into the ring. I don't look at my business in terms of how many hours I work; I've experienced the hard graft, but I've also got the privilege of owning a company and the benefit of not having to look at my working week in a formal way. I look at it simply in terms of what I need to get done.

I'm certainly not Wonder Woman. I find that a very upsetting concept because I don't think it's real life. You can't be an island; I'm a firm believer in delegation and now have a terrific team that works with me. Crucially, I'm not supervising people all day, which gives me the freedom to shape my week and to include my family within it. Besides, having three children under 10 can definitely throw out a routine. If I have to look after a sick child and have nobody else to help, then I can work from home – I've had fittings with my entire staff, model and all, in my living-room. People always ask me: 'How can you do it with children?' but I believe you can do anything if you keep things fluid; in the same way that I believe in transitional clothing that goes from day to night, from office to party.

I think as the founder of a business the onus is always on you, and you can't ever get away from that responsibility, but I don't miss school plays and I try not to break my kids' hearts. I take them to school and I tuck them up in bed – I always top and tail their day.



Jane Lewis wearing her own Goat jumper and jeans. Below: bag and shoes, both her own

FLEXIBLE WORKING: NEED TO KNOW

By Karen Mattison, co-founder, Timewise (www.timewisejobs.co.uk)

Until recently, only parents of under-18s and carers had the right to request flexible working in the UK. But on 30 June 2014 all that changed. Now anyone who has been employed in the same job for 26 consecutive weeks or more can request a change to their working pattern, whether it's to spend time with children, build up their own business or practise salsa dancing.



£595
Goat

De Ville Prestige watch, £5,460
Omega



£420
Gianvito Rossi



Elisha Smith-Leverock wears jumper, £980, Roksanda. Heels, £495, Paul Andrew at Harvey Nichols. De Ville Prestige watch, £8,880, Omega. Gold and diamond ring, £930, Sweet Pea. Jeans and other jewellery, her own

Elisha Smith-Leverock

35, director of fashion films, shorts, adverts, and music videos for Bombay Bicycle Club and Will.i.am, among others

£125
Mulberry

When I first moved to London I had a boring nine-to-five desk job in photography; I did my best, but in truth, I dreaded every moment of it. Now my daily working pattern is intuitive, and I'm free to do what I want, when I want. I do have an office, but I work from home a lot. The initial stage of a project doesn't involve just sitting at a desk and waiting for ideas to pop up, and often I go on long walks to get my thoughts going. Inspiration can strike at any hour, so if I end up working until two in the morning, I'll probably take the next day off and wander around the Tate gallery to freshen up.

About two and a half years ago I had a revelation. I'd let work become all-consuming and I was struggling to switch off. So my husband and I decided to down tools and go on a three-week road trip in the USA. That's the benefit of being a freelancer: you can just press the pause button. I'm a firm believer that replenishing my creative energy makes me better at my job in the long run.



Making time for family is particularly important to me, as I now have a 10-week-old baby. We've just taken him on his first trip to Frankfurt to celebrate my mother's 60th birthday – I'm half-German, half-American. I spent a lot of my life growing up there and it's like home for me, so I relish being able to visit as often as I can. □

WORDS OF WISDOM

How to travel in comfort and land in style

Compiled by LUCY HALFHEAD



CLAIRE BENTLEY

Managing director, British Airways Holidays

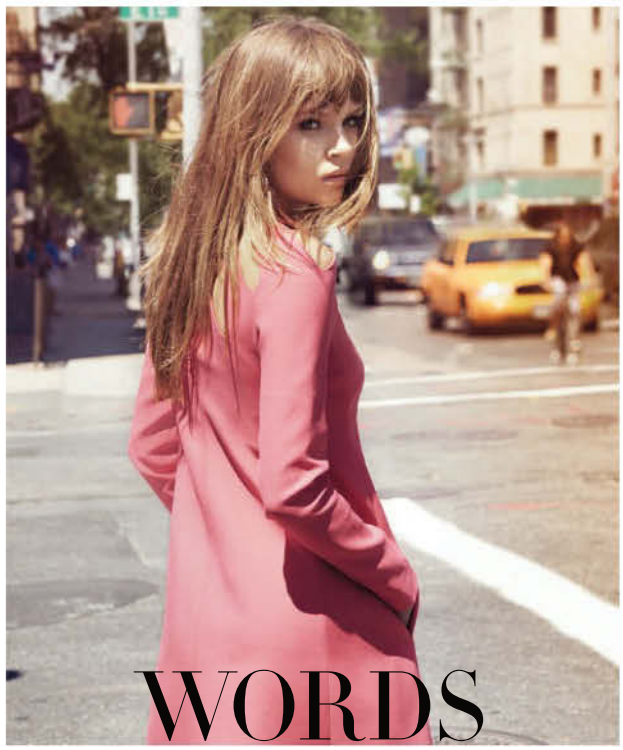
1 Join an airline loyalty scheme that offers rewards such as early seat selection, lounge access and fast-track check-in and security lanes at the airport.

2 Invest in a practical, hard-wearing wheelie suitcase by Samsonite or Rimowa.

3 Always check in online for the best seat – as close to the front of the aircraft as possible, so that you're in a good position to disembark quickly.

4 Check the airline's rules so you don't end up paying extra for bags or printing boarding passes.

5 Look online for information on local culture, currency and visas. For example, you now need an ESTA visa waiver for the USA, and Japan doesn't allow allergy medications such as Sudafed to be brought into the country.



NATHALIE SEILER-HAYEZ

General manager, the Connaught

1 There's no secret to getting a room upgrade – just be nice. Say if it's a special occasion. If you're a regular guest, get to know someone on reception.

2 Email the hotel's concierge service before your trip to book restaurants – they should be plugged in to the city and be able to make anything happen.

3 TripIt is a great smartphone app that co-ordinates my travel activity; and my Smythson wallet keeps document hard copies safe.

4 Once on the plane, adjust immediately to the local time at your destination, and work through until at least 9pm.

5 For a seamless flight-to-work outfit, I always rely on a little black dress. Wear it with a cosy jumper and flats for the plane, and then smarten up with heels and jewellery when you land.





TAMARA HEBER-PERCY

Co-founder, Mr & Mrs Smith

1 I never book a hotel close to a main station or airport – they're generally underwhelming and rarely give a flavour of the city.

2 A good night's sleep is essential if you're travelling with work, so choose a hotel that really cares about its beds and linens – thread counts and mattress pockets are what it's all about.

3 Pick somewhere with cosy communal spaces, like a library or a big lobby area, where you can catch up on emails and avoid getting cooped up in your bedroom.

4 You get more of a home-from-home feel from boutique hotels than business behemoths. Just make sure it has workable Wi-Fi and check if that will cost you.

5 Explore your exercise options. I'm a runner, so I pick locations like the Standard High Line in New York, on the railroad park, which makes for a brilliant early-morning jog.



GAY COLLINS

Executive chairman, MHP Communications; and member of Cancer Research UK's Women of Influence (www.cruk.org/woi)

1 I never travel without my goose-down baby pillow – it's a must for unfamiliar hotel beds and for snatching sleep on the plane or train.

2 A charger for each device is essential – you never have enough time in your hotel room, so have one per item for the overnight boosts.

3 Always ask for a room with a view, as they tend to be more spacious.

4 Travel with dresses on your own hangers – it makes unpacking and packing so much quicker.

5 Goggles and a swimming costume are staples for a business trip. I try to swim at least three times a week for at least 30 minutes – it's my best thinking time. □

PHOTOGRAPH: REGAN CAMERON. SEE STOCKISTS FOR DETAILS

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www.omegawatches.com



Ω
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Renata Litvinova
Actress, screenwriter and film director

Edited by AJESH PATALAY



SHOW TIME

Bazaar's definitive preview of 2015's cultural events, from brilliant new exhibitions to unmissable films, books and theatre

Kate Moss backstage at the Alexander McQueen S/S 01 show, photographed by Anne Deniau

PHOTOGRAPH: *FLESH AND SOUL* © ANNE DENIAU 2000



A BEAUTIFUL MIND



Alexander McQueen photographed for Bazaar by Don McCullin in 2008. Top: robots spray-painting a dress modelled by Shalom Harlow at the S/S 99 show

Alexander McQueen described the V&A as 'the sort of place I'd like to be shut in overnight'. Fitting, then, that an exhibition of his designs will be shown there this spring. 'Savage Beauty' was originally held at New York's Metropolitan Museum of Art; its UK incarnation will include 30 additional garments. EMMA ZACHARIA

'Alexander McQueen: Savage Beauty', in partnership with Swarovski and supported by American Express, is at the V&A (www.vam.ac.uk) from 14 March.









From far left: Jade Parfitt on the Alexander McQueen S/S 01 catwalk. Daphne Guinness shot for Bazaar in 2011, wearing an Alexander McQueen cape. Designs taking shape in McQueen's atelier in 2002. Above: a Kate Moss hologram during the A/W 06 show





2 CAPITAL CUISINE

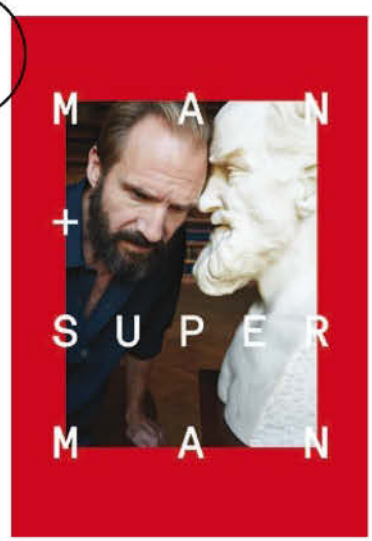
This spring, a host of new restaurants will launch in the capital. Smith & Wollensky opens its first London steakhouse on the Strand; Quality Chop House proprietor Will Lander offers all-day dining at Portland, on Great Portland Street; Anna Hansen's second Modern Pantry comes to Finsbury Square; and Stevie Parle and Tom Dixon have created Craft London: a restaurant, café, food shop and bar in Greenwich. HELENA LEE



Plates, from £20.95; cutlery, £148 for 24-piece set, both **Villeroy & Boch** at Selfridges

3 MASTERPIECE THEATRE

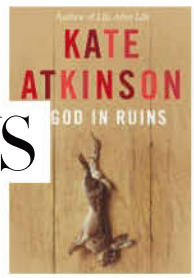
When tickets went on sale for *Hamlet* at the Barbican, they sold out in half a day. It wasn't just the 450th anniversary of Shakespeare's birth that caused the furore; Benedict Cumberbatch takes on the title role. He's not the only film star to tread the boards this year. Ralph Fiennes will be in George Bernard Shaw's witty *Man and Superman* at the National Theatre; and Emma Thompson returns to the stage in English National Opera's *Sweeney Todd: The Demon Barber of Fleet Street*. VIOLET HUDSON



4 BOOKS: NEW VOICES VS BIG HITTERS



VS



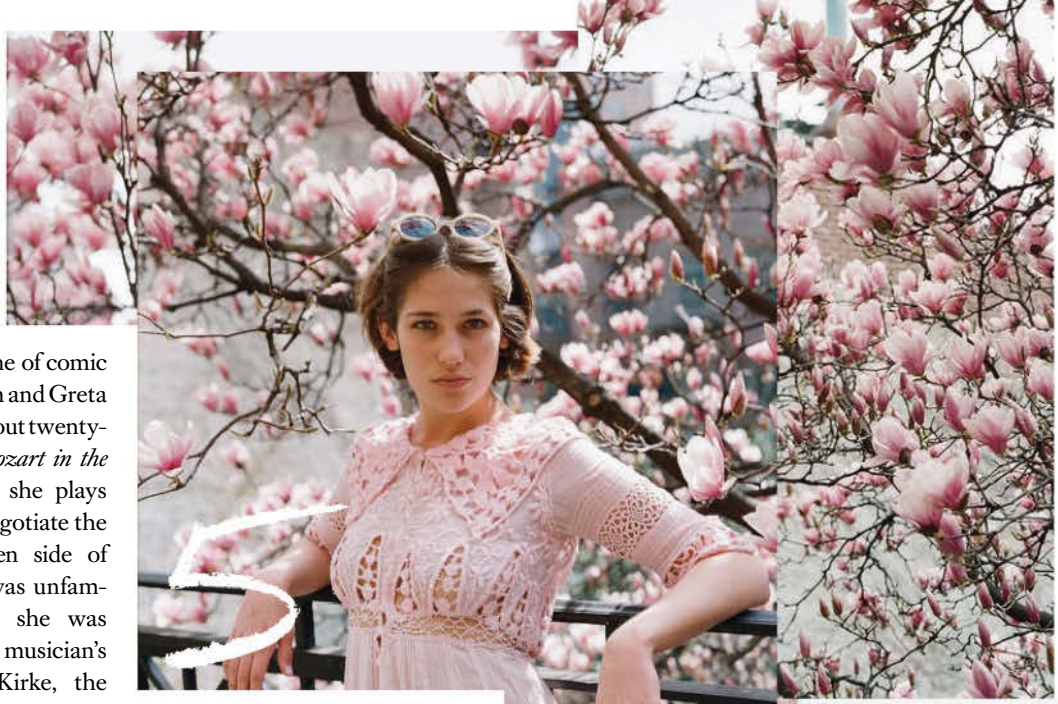
DEBUTS

A first novel by a creative talent with a track record is always exciting. In this instance, the writer is film-maker Miranda July. Her book, *The First Bad Man* (Canongate, February) is the slightly unhinged story of old soul Cheryl and her bosses' daughter. In Roxane Gay's *An Untamed State* (Corsair, 8 January), Mireille's golden life is shattered when she is kidnapped in Haiti, but her father has no intention of paying the ransom. The ghost of Anna Karenina haunts the poet Jill Alexander Essbaum's debut, *Hausfrau* (Mantle, 15 January), about an American in Zürich with the perfect husband, perfect sons and perfect home; but she is far from the perfect wife. Magic suffuses *Weathering* by Lucy Wood (Bloomsbury, 15 January), in which Ada returns to the valley she fled to clear out her dead mother's house – and her memories. And in Anna Smaill's *The Chimes* (Sceptre, 12 February), memory is forbidden, but someone is about to unravel the status quo …

HEAVYWEIGHTS

Family secrets and the consequences of war sit at the heart of *The Illuminations* (Faber & Faber, 5 February), Andrew O'Hagan's pitch-perfect fifth novel, which follows an ageing documentary photographer and her Army-captain grandson as their histories collide. Also exploring the personal nature of memory, the first novel in a decade from the Booker winner Kazuo Ishiguro, *The Buried Giant* (Faber & Faber, March), is the tale of a couple in search of the son they lost sight of long ago. Where Kate Atkinson's *Life After Life* followed Ursula as she lived through the infinite possibilities of the 20th century, *A God in Ruins* (Doubleday, May) turns to her brother Teddy. An equally vivid depiction of family ties comes in a memoir from the biographer Antonia Fraser; in *My History: A Memoir of Growing Up* (Weidenfeld & Nicolson, 8 January), she recalls a childhood with parents on either side of the political divide. SAM BAKER

PHOTOGRAPHS: SOLVE SUNDSBØ; DON MCCULLIN, GETTY IMAGES, CATWALKING.COM. SEE STOCKISTS FOR DETAILS



YOUNG BLOOD

Fresh-faced and funny, actress Lola Kirke is one to watch

Lola Kirke is the latest in a line of comic heroines, after Lena Dunham and Greta Gerwig, making us laugh about twenty-something life in New York. In *Mozart in the Jungle*, an Amazon Studio series, she plays Hailey, an oboe player who must negotiate the lesser-known sex- and drug-ridden side of the city's classical-music scene. It was unfamiliar territory for Kirke, though she was acquainted with the excesses of a musician's lifestyle via her father, Simon Kirke, the drummer for Bad Company. 'It's like discovering life in the ocean,' she says of classical music. 'It's a whole other world of musical understanding.'

The 10-part series was written by Alex Timbers, Roman Coppola, and Jason Schwartzman, who says he was impressed by 23-year-old Kirke's gift for turning the odd into the believable. 'I could write something that Lola would never say, like "Greenland is a strange bowl of soup", and she'd deliver it as though she said it every day… Lola is a strange combination of innocence and worldliness. That conflict is great to watch.'

London-born Kirke, who had a small role in David Fincher's *Gone Girl* and plays the lead in Noah Baumbach's latest film, grew up in New York but enjoyed a bohemian Anglophile childhood. Her sister Jemima stars in *Girls*, her mother Lorraine owns a vintage-clothes shop in the West Village, and Charlotte, Alice and Alex Dellal are cousins. Forced to choose between British or US intonation when she was teased in school, she reports: 'I'm the only one in my family with an American accent.' Even at home, she stands out. HELENA LEE

'Mozart in the Jungle' is on Amazon Prime Instant Video from December 2014.



Chairs from Tord Boontje's 'Originals' exhibition at Sotheby's, including some made with Alexander McQueen dresses (left and right)



6 CULTURE TRAIL

Discover the designer Tord Boontje's fairy-tale-like furniture at Sotheby's on New Bond Street (6–18 January); read up in preparation for the Folio Prize Fiction Festival (20–22 March); and wander the Serpentine Gallery's conceptual Reiner Ruthenbeck show (running until 15 February).

7 SECOND COMING

Broadchurch was the TV event of 2013; the tale of a pretty Dorset coastal town rocked by the murder of an 11-year-old boy. David Tennant and Olivia Colman reprise their roles for a second series; Charlotte Rampling, Marianne Jean-Baptiste and Meera Syal join the cast. HELENA LEE

'Broadchurch' will air on ITV this spring.



Olivia Colman

PHOTOGRAPHS: ELÉONORE HENDRICKS. NICKY JOHNSTON/IMMEDIATE MEDIA. STUDIO TORD BOONTJE. GRAHAM WALSER/STUDIO 33. SEE STOCKISTS FOR DETAILS



ALICE REVISITED

A new light on a classic tale

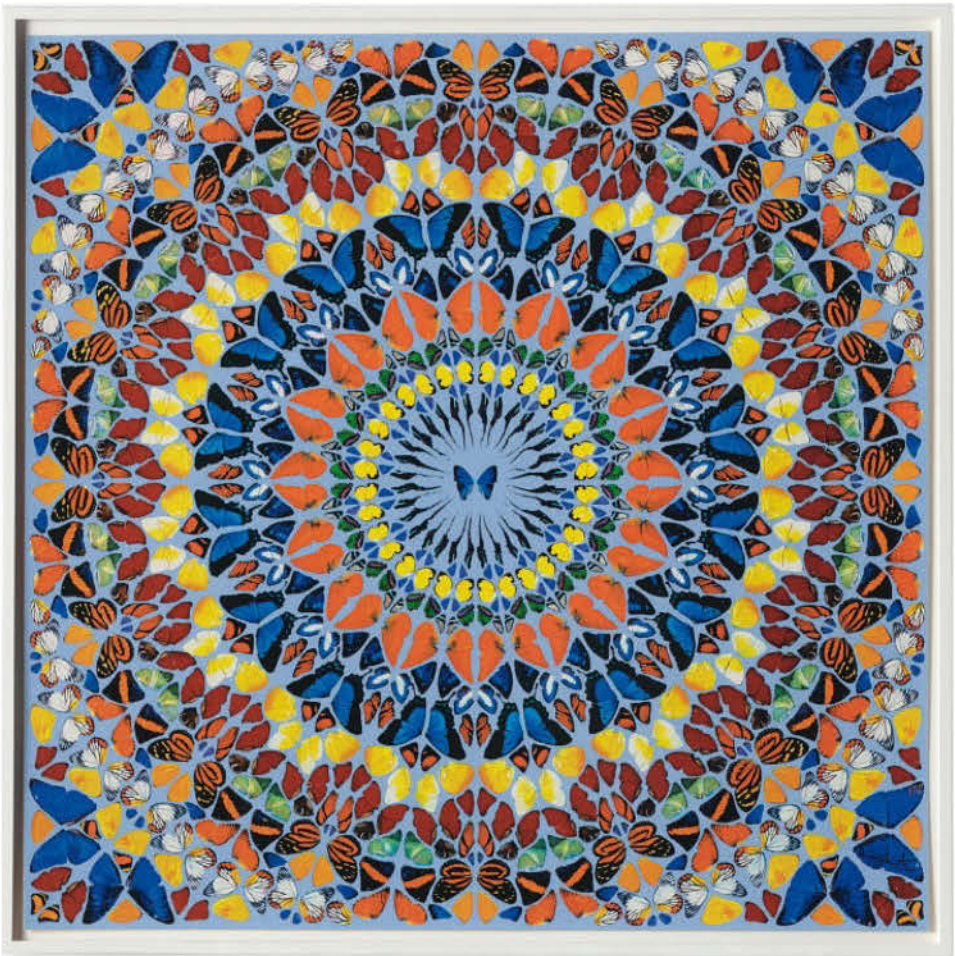
This summer sees the 150th anniversary of *Alice's Adventures in Wonderland*, and Lewis Carroll's 1865 children's novel inspires two very different new books. In *The Story of Alice* (Harvill Secker, April), Robert Douglas-Fairhurst traces the lives of Carroll (Charles Dodgson) and his inspiration, Alice Liddell. In her debut novel, *The Looking-Glass House* (Corvus, July), Vanessa Tait, Alice's great-granddaughter, retells the story of Dodgson's interest in the Liddell children from their governess' perspective. Both authors appear in a new BBC Two documentary featuring Philip Pullman, whose foreword graces *The Complete Alice*, published by Macmillan (July). There's also a special Vintage Children's Classics edition of *Alice's Adventures in Wonderland* designed in collaboration with Vivienne Westwood.

SAM BAKER

TALKING POINTS

9 HIRST'S FIRSTS

Damien Hirst's Newport Street gallery opens this year, housing his 2,000-work collection; and his stuffed animals and skulls will be on show at the Barbican from 12 February in 'Magnificent Obsessions: The Artist as Collector'. And an autobiography, out in the autumn, will reveal his secrets. EMMA ZACHARIA



10 COMIC EFFECT



The actress Tamsin Greig believes 'everyone is funny; it's part of being human'. Generous words from a woman who has built her career on being funnier than most. As a television star, she has appeared in *Green Wing* and *Black Books*. Now, she's taking to the stage in a musical version of the 1988 film *Women on the Verge of a Nervous Breakdown*. 'When I first saw the film, I didn't understand it,' says Greig. 'I thought, "Great! Something I can get my teeth into."' It's not her only challenge this year: she'll be appearing in the fourth series of *Episodes*, and on the big screen in *Breaking the Bank* and *The Second Best Exotic Marigold Hotel*. VIOLET HUDSON

'Women on the Verge of a Nervous Breakdown' is at the Playhouse Theatre, London WC2 (www.playhousetheatrelondon.com), from 12 January.

11 GORGEOUS GRIMM

After the success of *Frozen* and *Maleficent*, 2015 sees more fairy tales retold on the big screen. The director Joe Wright's *Pan* (out in July), with Hugh Jackman and Cara Delevingne, tells the story of an orphan realising his destiny as Peter Pan; Sofia Coppola's *The Little Mermaid* (late 2015) addresses Hans Christian Andersen's tale of love and sacrifice; Kenneth Branagh's *Cinderella* (March) stars Lily James, Cate Blanchett and Helena Bonham Carter; and black humour comes in the form of *Into the Woods* (January), Stephen Sondheim's musical pastiche on the Brothers Grimm. EMMA ZACHARIA







Above: Damien Hirst's 'Kindness' (2011). Below, clockwise from top: Lily James as Cinderella. Stills from 'Into the Woods'

PHOTOGRAPHS: *KINDNESS*, 2011 © DAMIEN HIRST AND SCIENCE LTD. ALL RIGHTS RESERVED, DACS 2014. JAY BROOKS/CAMERA PRESS. JOHN SINGER SARGENT © BROOKLYN MUSEUM OF ART, MUSEUM COLLECTION FUND. ETTA M. PUNIN INSTITUTE OF CHICAGO. FRIENDS OF AMERICAN ART COLLECTION, 1914.57 © ART INSTITUTE OF CHICAGO. GETTY IMAGES

12 FLORAL FEASTS

Flowers in bloom are always uplifting; edible ones are even more so. The cake designer Lily Vanilli (www.lilyvanilli.com) and florist Emma Weaver of Palais Flowers (www.palaisflowers.com) collaborate on gardens made entirely of edible plants, and a recipe book is in the offing.

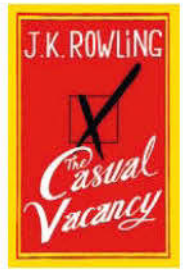
HELENA LEE



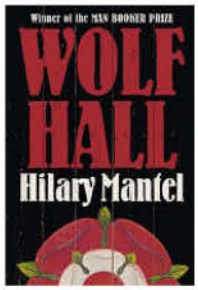


Right: John Singer Sargent's 'Paul Helleu Sketching with his Wife (An Out-of-doors Study)'. Below right: his 'The Fountain, Villa Torlonia, Italy' (1907)

13 BOOK TO SCREEN







A slew of novel adaptations are coming to TV. Roald Dahl's *Esio Trot*, reimagined by Richard Curtis, brings James Corden and Judi Dench together (BBC One, December 2014). Susanna Clarke's magical-realist novel is brought to life in *Jonathan Strange & Mr Norrell* (BBC One, spring), while *Marco Polo* (above right; Netflix, 12 December 2014) and *Wolf Hall* (BBC Two, February) are big-budget period dramas. And Keeley Hawes, Rory Kinnear and Michael Gambon star in BBC One's version of JK Rowling's *The Casual Vacancy* this spring. HELENA LEE

14 SARGENT OFF DUTY

A new show brings together John Singer Sargent's intimate depictions of friends including Robert Louis Stevenson, Henry James and Claude Monet. VIOLET HUDSON

'Sargent: Portraits of Artists and Friends' is at the National Portrait Gallery (www.npg.org.uk) from 12 February.



15 VOCALISTS WITH VERVE



Jess Glynne, a collaborator on Clean Bandit's hit 'Rather Be', releases her album in 2015.



The Mercury Prize nominee **FKA Twigs** plays the Roundhouse on 19 and 20 February.



High-octane performer **Ella Eyre**'s debut album comes out in February.



Indiana, known for her track 'Solo Dancing', releases her debut album this year. □

The future revealed: your essential guide to JANUARY *By* PETER WATSON

CAPRICORN
22 December – 20 January

Once you admit that money is a serious consideration with regard to your latest plans, you'll begin to scrutinise budgets. And so you should. But don't risk being perceived as mean and miserly. False economy could ruin the end result if you lose sight of what you're hoping to achieve. Cut-price ventures often disappoint.

MOTTO OF THE MONTH *Build it and they will come.*

AQUARIUS
21 January – 19 February

Expect to be paid a lot of attention, especially with Venus, Mercury and the Sun entering your sign. You've kept a low profile regarding an area you'd like to conquer. Biding your time may have proved beneficial but, soon, self-restraint will be out of the question.

MOTTO OF THE MONTH *A bargain is something you don't need at a price you can't resist.*

PISCES
20 February – 20 March

Be ready to leap into action after a somewhat lazy phase. But don't let other people assume you'll tackle their backlog of work or responsibilities as well as your own. You may experience a surge of energy after 12 January but, for once, your life must take priority.

MOTTO OF THE MONTH *Conscience is what hurts when everything else feels so good.*

ARIES
21 March – 20 April

Having tiptoed around challenging territory, you'll soon be ready to prove yourself and, hopefully, win recognition and rewards. A Sun-Pluto tie-up at a potent point in your chart early in 2015 will call for you to go all-out for something you've never dared to approach in the past. Refuse to let your nerve fail you.

MOTTO OF THE MONTH *Better to be alone than in bad company.*

TAURUS
21 April – 21 May

Try not to let conflict between home and work get the New Year off to a difficult start. Certain others will be inclined to make far more of one or two unfortunate developments than you think necessary. Point out that long-winded discussions will waste time and energy that can be put to far better use.

MOTTO OF THE MONTH *Kindness will unlock an iron door.*

GEMINI
22 May – 21 June

Exciting new challenges could catch you unawares. So make sure that by 12 January you're up to date with daily commitments, so that you're free to concentrate on whatever is hovering on the horizon. Being quick off the mark – and not distracted by more mundane matters – could be the secret of your next big success.

MOTTO OF THE MONTH *When we risk, we grow.*

CANCER
22 June – 23 July

Refuse to let petty quarrels come between you and someone special. You need to focus on the good things in life, rather than unnecessary hassles. Try to iron out any major wrinkles before 21 January, when Mercury enters a three-week retrograde phase – you'll need all negotiations to be as straightforward as possible.

MOTTO OF THE MONTH *Anyone who is faultless is lifeless.*

LEO
24 July – 23 August

A special relationship will, quite rightly, take up your time. After all, it has probably suffered from neglect recently. But you must also focus on a shared financial or professional responsibility that promises healthy benefits for you and whoever else is involved, if confronted head-on. Find ways to accommodate love *and* work.

MOTTO OF THE MONTH *When it gets too heavy, put it down.*

VIRGO
24 August – 23 September

People will expect you to take care of them, or of situations they can't handle themselves. Fine, provided that it doesn't prevent you putting your energies into an idea that could prove hugely advantageous for you. It's not selfish, it's about self-preservation.

MOTTO OF THE MONTH *Words have wings with which to fly a thousand miles.*

LIBRA
24 September – 23 October

Just as you think a partnership or family problem has been resolved, you'll feel the rug being pulled from under your feet around the time of the Sun's run-in with Uranus on 3 January. Your challenge will be to remain logical and rational, no matter how many surprises you face. You'll discover hidden strengths.

MOTTO OF THE MONTH *Part with your money, but not with your secrets.*

SCORPIO
24 October – 22 November

Although you'll be happy to solve domestic or family problems, you won't want to sacrifice favourite leisure-time activities. But people don't always play fair. Refuse to let certain others accuse you of failing them simply because you feel entitled to have fun.

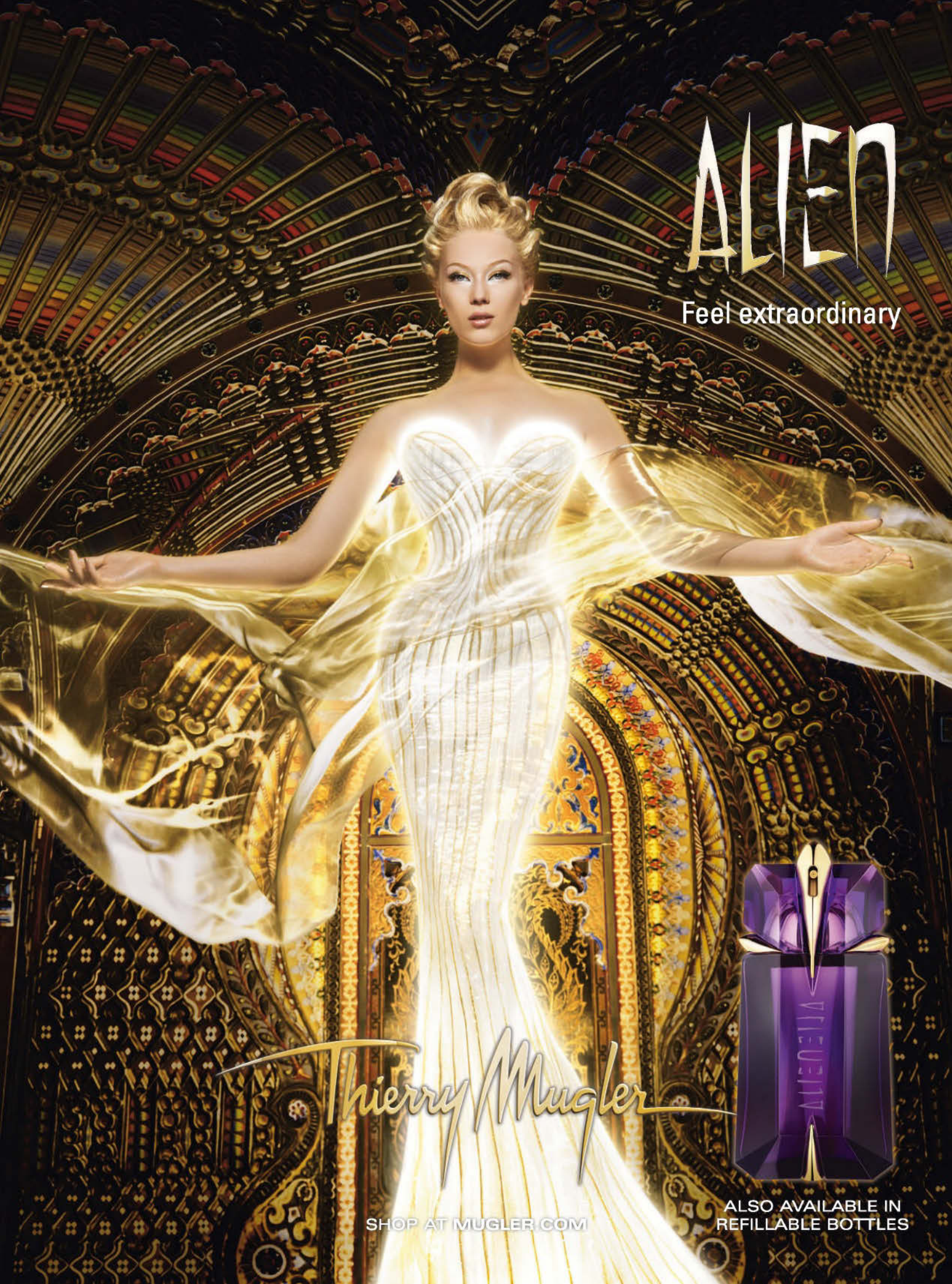
MOTTO OF THE MONTH *Listen a hundred times; ponder a thousand times; speak once.*

SAGITTARIUS
23 November – 21 December

By combining your efforts with those of someone else, you could pull off a coup, professionally or financially. Avoid letting minor disagreements about who does what escalate early in January. If one or both of you allow hysteria to seep into the situation, you may miss out on something you've always wanted.

MOTTO OF THE MONTH *Prepare your proof before starting the debate.*

For an in-depth reading, visit www.harpersbazaar.co.uk/horoscopes


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JANUARY 2015

Harper's BAZAAR

Reese Witherspoon moves from darkness to light,
the resort collections reveal fresh new looks,
and fashion finds its voice...
welcome to 2015



Reese Witherspoon wears cotton, silk and cashmere top, about £700; cotton skirt, about £600, both Nina Ricci. Patent heels, £375, Jimmy Choo. Platinum and diamond earrings; white gold ring; platinum and diamond bracelet, all from a selection, Chopard

WILD AT HEART

Far from the cliché of the all-American blonde, Reese Witherspoon is a sophisticated, intelligent star who revels in making tough choices, in work and in life

BY AJESH PATALAY

PHOTOGRAPHS BY ALEXI LUBOMIRSKI

STYLED BY SAMANTHA TRAINA





Organza and feather dress, from a selection, Fendi. Platinum and diamond earrings, from a selection, Chopard. White gold and diamond ring, £3,800, Chanel Fine Jewellery

ALEXI LUBOMIRSKI

REESE WITHERSPOON IS DOING WHAT SHE DOES BEST: playing up for the camera. In this case, that means dancing to hip-hop on the *Bazaar* photo-shoot, dressed in an A-line Michael Kors skirt that jiggles about her like a starched crinoline. Here she goes again, dipping, bopping and shimmying. Watching her from the sidelines, I have to say she's fantastically entertaining, her face a rolling cartoon strip of perky expressions. Photo-shoots don't come easily to all actresses but Reese is, as you might expect, handling herself like a pro.

In keeping with the shoot's vague premise – a 1950s Beverly Hills housewife going about her day – Witherspoon cranes her neck to look past the assembled crew here in the kitchen towards the front porch. Suddenly, she's the picture of wifely anticipation, her ears pricked up as if her imaginary husband were just now pulling into the driveway and about to barrel through the door with a cheery 'Honey, I'm home.'

It's impressive to see and gratifying to have one's expectations borne out. Because isn't this the Witherspoon we know and love? Bright, breezy and boundlessly energetic, the seasoned crowd-pleaser who has been at it since the age of 14, the Southern gal with a gift for comedy. Yes, it is, to an extent. But getting the full measure of this 38-year-old, we'd better not reduce her to that. There is a cautionary tale being told here about Hollywood and the media, and Witherspoon is the one telling it. It goes something like this: 'Don't put me in that box. Or any box, for that matter. People are complex, on-screen and off. Can't we do justice to that?' It's a word that comes up time and again in discussions with and about her: complex.

Half an hour later, Witherspoon has changed into a dark top, black jeans and boots and is drifting across the lawn towards a pair of chairs set up near the pool. She looks tired. Who could blame her? It's not just this shoot. The previous week she was off to London for the premiere of her new film, *Wild*, at the London Film Festival. The day before she was taking part in an amyotrophic lateral sclerosis (ALS) charity walk in support of her former publicist Nanci Ryder, who was diagnosed with the condition. After this interview, she has to take her child to a doctor's appointment, a parental duty you sense she would never farm out. (She has three children: Ava, 15, and Deacon, 11, with her first husband, the actor Ryan Philippe, and two-year-old Tennessee with her second, the Hollywood agent Jim Toth.) In short, life is busy. 'Just recently, yeah,' she says, sipping water from a fluorescent-yellow Sweaty Betty bottle. 'I have a bunch of movies coming out.'

Indeed. There's *The Good Lie* (a feelgood drama about a woman from Kansas City who rallies to help four Sudanese refugees) and *Inherent Vice* (based on the book by Thomas Pynchon and directed by Paul Thomas Anderson, in which Witherspoon plays an assistant district attorney). But the film generating the most attention is *Wild*, based on the bestselling memoir by Cheryl Strayed. It tells the story of a solo hike Strayed took at the age of 26 along the Pacific Crest Trail, trekking 94 days through wilderness between Southern California and Oregon, often in extreme weather.

As Strayed recounts in the book, the physical hardships were constant (her toenails turned black and successively dropped off). But just as insistent were the emotional sorrows that compelled her to take the hike in the first place; the grief and despair prompted by the death of her mother from cancer, her own addiction to heroin and the breakdown of her marriage. In the end, the book is as much a meditation on how we bear the unbearable and find self-reconciliation as it is about the solace of books and poetry (Strayed is an avid reader). Nick Hornby, who adapted the memoir for film, says: 'It burns with its need to communicate. It's funny, incredibly painful and there is something extraordinarily winning about it. I understood the woman right from the first page.'

Witherspoon felt the same when she read the manuscript on a flight from LA to New York. 'At the end of it,' she says, 'I was in a river of tears. I was so moved by Cheryl's words. I didn't know who this woman was but I had to call her.' First thing the next day, she rang Strayed and told her: 'I want to hug you. I feel like I know you. I feel like I went on this journey with you. I would love to option this book.'

But Witherspoon had one crucial question. 'I said to her, "Do you want *me* to play this?"' Strayed insisted she did, citing – among other things – Witherspoon's goodness and authenticity, a hunch about the actress that turned out to be true. ('From the moment I met her,' Strayed reports in an email, 'I felt like we could get in a car and drive across the country together and we'd have the time of our lives. She's generous and so down to earth. You could introduce her to anyone and she'd be the most gracious and welcoming person in the world, no matter who it was.')

> One of *Wild*'s messages chimed with her: 'This idea that we are our own saviours'

Witherspoon, as the film's co-producer, was in a position to cast herself. She jokes about this now, saying archly: 'I felt my audition was spot-on.' But with its scenes of promiscuity and drug-taking, the question remained: was Witherspoon the right person to play this part? 'To be honest, if this was an open-casting project, I don't know if anyone would have cast me,' Witherspoon says. 'I could be wrong. It's nothing like any movie I've ever done – it was a way of challenging myself.' Did she always see herself in the role? 'Well,' she says, thinking. 'I definitely could. I just wanted to make sure [Cheryl] understood, no matter how the movie was going to get to the screen, it wasn't about me having to be in it. If I'm not the right person to play the part, I need to know that. Ego is the death of all creativity.'

Witherspoon had many reasons to option the book, some more personal than others. But one of its key messages chimed with her immediately. 'This idea that we are our own saviours, our own heroes,' she says, 'that's hard, but also incredibly uplifting. I think I realised, probably in my twenties, that there's no going home, do you know what I'm saying?' 'In your twenties?' I say, impressed by her maturity. She misconstrues, thinking this is old for such a realisation, and corrects herself. 'Well, maybe when I was 18. I was like, "My parents can't pay for me to have a life or go to college." Whatever





THIS PAGE: beaded crepe dress, £5,150, Balenciaga. Platinum and diamond bracelet (just seen), from a selection, Chopard. OPPOSITE: cotton and lace shirt, about £860, Nina Ricci. Organza skirt, £7,200, Michael Kors. Patent heels, £450, Jimmy Choo. Platinum and diamond earrings; platinum and diamond bracelet, both from a selection, Chopard

ALEXI LUBOMIRSKI

I was going to do in my life, I had to do it myself. Then when I had a little girl at 22, I was even more determined to, I don't know… I went from just surviving to, "Who do I want to be for this other person?"' That's what happens when you have a child… 'You kind of look inward.' What about when you have three? 'Your eyes cross,' she says, faking a squint. 'You look so far inward that your eyes cross. No,' she goes on, laughing, 'you're just confused all the time.'

In 2012, Witherspoon joined forces with the Australian producer Bruna Papandrea (who had worked on *Milk* and *All Good Things*) to start their own production company, Pacific Standard. The decision was born of necessity, but also determination. *Legally Blonde* had already made Witherspoon a box-office draw. *Walk the Line* had won her an Oscar. But after a string of disappointing films – *How Do You Know*, *Water for Elephants*, *This Means War* – she was on the lookout for parts a good deal better than those being offered. In a series of meetings with studio executives, she happened to ask what they were developing with a female lead. 'Except for one studio, they were developing nothing,' Witherspoon says. 'I was flabbergasted. So I said, "I'm just going to get busy." When I see a problem, I redirect myself and put energy into fixing it.'

'It impressed me,' says Papandrea, who met her for lunch shortly afterwards, 'that she didn't want to build a company just for herself, but to create roles for other people and opportunities for film-makers. People are very quick to put you in a box in Hollywood. Reese and I talk about this all the time. Not just actors but writers, directors, producers. People think if you've done one thing, that's what you do. I really believe that if someone is talented, they are up for so many challenges.'

Witherspoon faced a similar problem. 'It wasn't as if there was a lack of roles being offered to me. It was the dynamic aspect of playing a really interesting, complicated person that was not readily available. Honestly, I don't know a woman who isn't complicated. It's strange that you don't see many complicated women on film; complicated meaning complex, I should say.' Cheryl Strayed's book was the first one Witherspoon and Papandrea took on.

As it happens, Hornby had also read and loved the book and wondered about turning it into a film. When he found out Witherspoon owned the rights, he contacted her to ask if he could have a crack. The pair had met before, during the awards campaign for *An Education*, which Hornby had adapted from Lynn Barber's memoir. Hornby recalls that meeting with fondness: 'It was great, because I was at a party and talking to this producer I knew. Reese was sitting near us. The producer introduced us, at which point she stood up and hugged me. Then she said something I really wasn't expecting. She said, "You wrote 'NippleJesus'," which is a short story I wrote for an anthology. It made me very curious, because she had to dig that story out. You couldn't be tipped off by an assistant. I know now she reads a lot. I think it's an enormous source of inspiration for her. And she remembers stuff in a way that always feels incredibly flattering. I know it's not a very inspired way of describing someone, but she just feels extremely normal and human in a way that is beyond a lot of people who have had her career trajectory.'

Once they started talking about *Wild*, Hornby was reassured that they had the same film in mind, one that kept the drug abuse, the promiscuity and the nudity. 'That was why she didn't get a studio involved until the script was done and they were ready to shoot,' says Hornby. 'She didn't want anyone to come in and say, "Reese Witherspoon can't take heroin in a movie."' He goes on: 'I think it's proof, in a way, that if you don't want to be put in a box, then do something about it. Because [Reese] optioned the book, committed to the role, and it might mean you earn less money than you're used to, but if what's important is the work, then you can control your own destiny and people's perception of you.'

Then Jean-Marc Vallée got wind of the project. The Canadian had just directed *Dallas Buyers Club* (starring an Oscar-winning Matthew McConaughey, one of Witherspoon's husband's clients) with a naturalism and lack of sentimentality that Witherspoon was keen to replicate on *Wild*. Vallée loved the script and signed up. By this stage, Witherspoon had some inkling of the challenges that lay ahead, but it was only during rehearsals, as Vallée outlined his approach in detail, that she began to worry. At its most harmless, this meant no make-up or mirrors on set, and Witherspoon had to lug around a full backpack rather than one stuffed with newspaper, as she'd expected. At its worst, it resulted in some graphic scenes of sex and drug-taking. 'There were small descriptions in the script,' admits Witherspoon, 'but when he started describing what we were going to do, that's when I started to panic. I was like, "Wait. What are you talking about?"' Later, she admits: 'I would have fired myself a couple of times during rehearsals because I was so scared, oh my God. I got my shit together, but it took me a while.'

> 'I would have fired myself a couple of times during rehearsals; I was so scared'

The drug scenes were hard enough. 'I've never done drugs, so I was really confused. I didn't know what I was doing. It just required being in a really raw emotional place that didn't feel good.' But the sex scenes were harder. 'That's, like, three per cent of the movie, but it took up a tremendous amount of fear in my mind because it's daunting.' How did she cope? 'I never looked ahead at the schedule. I would wake up in the morning and say, "What are we doing today?" And I'd prepare on the way to work. Sometimes I was just terrified. Like a cat on a raft… "You can't make me do it."'

Did she ever think about backing out? 'I think about backing out of everything. I get to the beginning and I'm like, "I do not want to make this movie." I've never had an experience where I was like, "I can't wait to start." I don't know why. It's always going to require something that doesn't feel good, some sort of challenge or emotional gutting. It's not a fun space to live in a lot of the time. It's why I enjoy doing comedies. It's much easier, thinking of what rhymes with truck.'

There were some consolations. Papandrea used to joke that between the gruelling scenes and the gruelling weather, the only



Embroidered satin dress, £10,500, Dior. White gold and diamond ring; platinum and diamond bracelet, both from a selection, Chopard

ALEXI LUBOMIRSKI



ALEXI LUBOMIRSKI



Tulle gown, £8,500, Ralph Lauren Collection. White, yellow and rose gold and diamond ring, £12,600, Cartier

way to rebound was to make a comedy. And that's what they did next, a Texas-based road-trip comedy starring Witherspoon and Sofia Vergara, due out in May. Also, *Gone Girl*, Pacific Standard's other inaugural project, had begun shooting on the same day over in Missouri. 'Every day, it was so exciting,' Papandrea recalls, 'to be able to watch dailies of something that was happening across the country.'

There was also the author, who came on set for much of the filming. 'At first I was nervous about her being there every day,' says Witherspoon. 'I was worried that I would do something wrong or she'd think I wasn't performing or doing things the way she would have. But my nerves quickly dissipated and it became like I was channelling her; she was right there. It was actually helpful to ask her questions in real time.' What did she say? 'Every day this woman says things that touch my heart. It's really hard to do interviews with her because she makes me cry a lot.' Strayed is more specific. 'I told her that the best things happen when we go outside the comfort zone. I told her I knew she could do it. I had total faith.'

Wild is, among other things, a beautiful mother-daughter love story. That's a big part of the reason Witherspoon was drawn to it. When the film was completed, she and Laura Dern (who plays Cheryl's mother, brilliantly) decided to watch it together with their mothers. 'It was unequivocally one of the most important days of my life,' Witherspoon says. 'My mother's mother had died when she was 50 and my mother was 20, so the movie covered a lot of similar ground. It was kind of her story, a girl trying to figure out her life after the death of her mother.'

After the screening, Witherspoon and her mother, who trained to be a paediatric nurse, went for lunch and talked in a way they never had. 'These aren't the kind of conversations you have at Thanksgiving, because everyone is busy.' I ask whether they'd discussed her grandmother's death before. 'Not a lot. I remember being young, and my mother crying a lot. Whenever anyone brought her up, my mother would cry. We talked about what a beautiful woman she was but we never talked about what it was like for my mum at 20 to sit in a hospital room and watch her mother die. We never really had a conversation where I understood, until we started the film, which is crazy.

'The day I shot the scene where Cheryl's mother dies, I called my mum and said, "This is going to be hard, but I have to ask you some questions if that's OK," and she let me. I think it's the first time she had any way of talking about that time in her life. I don't know if anybody had ever asked her what it felt like.' Then, after seeing the film, 'she grabbed my hand and held it so hard. She knew that someone saw her side of it and how hard that was for her. And ultimately, that she found her way out of the wilderness of her grief and became the wonderful woman her mother always wanted her to be.' She breaks off here. 'If I keep talking about this I'm going to cry…'

At another point she sums the film up like this: 'It's one of those movies that bring up conversation. It's a way to tell your mum that she is seen as who she is, separate from you.'

There is a scene from *Walk the Line* in which Witherspoon, as the country singer June Carter, wanders the aisles of a five-and-dime store in West Virginia. Out of the blue, the store manager, a woman, berates her for getting a divorce, which she calls 'an abomination against God'. June is shaken, but polite. 'I'm sorry I let you down, ma'am,' she says, before edging away. The episode makes a good point: the public's censure is rarely reasonable and a celebrity's best recourse is often humility.

However one judges the events that took place in Atlanta in 2013, when Witherspoon's husband was arrested for driving under the influence and she was charged with disorderly conduct for haranguing the arresting officer, it seems fair to say that in the aftermath, Witherspoon handled herself with grace. Her face clouds over when I mention it. Inevitably, I feel bad. She falls back on a series of remarks she has made before, that everyone makes mistakes, we're all human, she never claimed to be perfect and all you can do is say sorry, learn and move on. But a week before, at the London Film Festival, she elaborated: '…it was a moment where I think people sort of realised I wasn't exactly what they thought I was… We all like to define people by the ways the media presents them. If it shows I have a complexity that people didn't know about, that's part of human nature…'

> 'We're so hard on ourselves. It's human nature to wish you could have done better'

The parallels start to draw themselves. Earlier, talking about *Wild*, she tells me: 'Cheryl always says you should accept the things that happen to you; synthesise them, process them however you have to and own them because they're part of the journey you've been on. Don't be ashamed of experiences you've had. It's a profound idea.' She goes on: 'We are so hard on ourselves. It's part of human nature to wish you could have done better. Or have a conversation in a different way. Or handle a break-up in a different way. But there is something radical, which I got when I read Cheryl's book for the first time, which is this: what if I forgive myself? What if we could just forgive ourselves?'

One wonders if our conception of Reese Witherspoon isn't being changed and stretched for the better, if her choices over the past year haven't made her, at least to us, more compelling. 'I think [this film] will expand the way people perceive her,' Strayed insists. 'But the way they see her speaks more to the way we perceive young, blonde, beautiful women than it speaks to anything Reese has actually shown us. She's played such a diversity of roles – she really hasn't always been the all-American sweetheart – and yet somehow many decided she was that because of the way she looks, they boxed her in because she's pretty. I always thought of her as a woman more complicated and intelligent than most give her credit for.'

Papandrea puts it another way: 'We had to do a lot of work to convince people to get this movie made. Once they see it, they realise Reese is great. Of course she is, because she's always been great.' □

'Wild' is in cinemas nationwide on 16 January.



Cotton dress, £1,250, Altuzarra. Leather heels, £375, Jimmy Choo. Platinum and diamond bracelet; white gold and diamond ring (right hand, just seen), both from a selection, Chopard. Other ring, her own. See Stockists for details. Hair by Giannandrea for Macadamia Professional. Make-up by Molly R Stern, using Lancôme. Manicure by Marisa Carmichael at Streeters, using Essie. Stylist's assistants: Florrie Thomas and Mary Ossovskaya. Set design by Tom Thurnauer

ALEXI LUBOMIRSKI

RAYS OF LIGHT

Brighten up your life with a playful pick of the new resort collections

PHOTOGRAPHS BY KOTO BOLOFO

STYLED BY LEITH CLARK





THIS PAGE: crepe jacket, £2,975; muslin dress, £3,960; crepe trousers, £1,245, all Chanel. Platinum and gold earrings, from a selection, Bulgari. OPPOSITE: hand-embroidered tulle dress, £14,400, Michael Kors





THIS PAGE: embroidered linen dress, £8,530, Valentino. Gold bracelet, about £3,840, Aurélie Bidermann. OPPOSITE: silk georgette dress, £2,210; embroidered shearling gilet, from a selection; leather boots, £1,150, all Saint Laurent by Hedi Slimane. Rose gold, topaz and pink sapphire earrings, £7,650; matching ring, £7,495; rose gold, opal and sapphire ring, from a selection, all Pomellato

KOTO BOLOFO



OPPOSITE: embroidered silk dress, to order, Alexander McQueen

KOTO BOLOFO


VALSE.



THIS PAGE: embroidered silk dress, £5,400, Dior. Satin mesh heels, £395, Bionda Castana. Gold, diamond and sapphire ring, from a selection, Fabergé. OPPOSITE: lace dress, about £4,950, Dolce & Gabbana. Gold and sapphire earrings, from a selection, Bulgari. Gold and onyx ring, about £4,285, Aurélie Bidermann

KOTO BOLOFO







THIS PAGE: silk jacket, £1,405; chiffon skirt, £650, both Mary Katrantzou. Leather shoes, from a selection, Gianvito Rossi for Mary Katrantzou. Platinum and diamond earrings, £10,200, Tiffany & Co. Rose gold and amethyst ring, £230, Monica Vinader. OPPOSITE: chiffon shirt, £870; cashmere knit top, £900; cady trousers, £1,010, all Miu Miu. Leather and glitter shoes, £185, Lucy Choi. White gold, diamond and sapphire earrings, from a selection, Fabergé. White gold and diamond rings, £4,800 each, Sarah Ho for William & Son

KOTO BOLOFO



THIS PAGE: silk cady dress, £1,240, Gucci. Gold, diamond and sapphire pendant, from a selection, Fabergé. OPPOSITE: chiffon organza dress, £2,390, Fendi

KOTO BOLOFO


JOCELYN
VALSE BRILLANTE.



KOTO BOLOFO



THIS PAGE: rubber mesh jacket, £1,132; matching dress, £662, both Agnona. Leather and satin heels, £425, Bionda Castana. White gold, amethyst and ruby earrings, from a selection, De Grisogono. OPPOSITE: embroidered jersey top, £1,151; polyamide trousers, £1,105; metal belt, £1,000; calf-skin and silk shoes, £840, all Louis Vuitton. Rose gold, topaz and pink sapphire earrings, £7,650, Pomellato. See Stockists for details. Hair by Lisa Eastwood at Premier Hair and Make-up, using Shu Uemura Art of Hair. Make-up by Polly Osmond at Premier Hair and Make-up, using Chanel Sublimage L'Essence and Spring 2015. Manicure by Kim Treacy at LMC Worldwide, using Chanel Spring 2015 and Body Excellence Hand Cream. Fashion assistants: Kristina Golightly and Florrie Thomas. Photographed by Koto Bolofo at Art Department. Photographer's assistant: Mathieu Boutang. Production by the Production Factory. Model: Ieva at Next Models



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PHOTOGRAPHS BY REGAN CAMERON

STYLED BY MIRANDA ALMOND



Silk dress, about £2,570, Giambattista Valli. Satin flats, about £490, Oscar de la Renta





THIS PAGE: silk dress, £1,360, Gucci. Silk top (worn as scarf), £990, Dior. OPPOSITE: black and white polyamide swimsuit, £320, Ephemera. Navy and white wool skirt, £1,490, Ralph Lauren Collection. Pink silk crepe scarf, £225, Lanvin. Gunmetal and ruby ring, about £120, Kenneth Jay Lane

REGAN CAMERON





THIS PAGE: wool and silk dress, £3,765, Miu Miu. OPPOSITE: viscose dress, £1,920, Bottega Veneta. Crepe de Chine scarf, £165, Prada. Faux-suede and cork sandals, £595, Stella McCartney

REGAN CAMERON



THIS PAGE: silk dress, £5,100, Dior. Silver, crystal and emerald ring; gunmetal and pavé haematite ring, about £120 each, Kenneth Jay Lane. OPPOSITE: silk dress, about £1,730, Emilio Pucci. Suede flats, £415, Sergio Rossi. Raffia hat, £125, Heidi Klein. Acetate and metal sunglasses, £219, Marc Jacobs

REGAN CAMERON


HOLIDAY





THIS PAGE: cotton dress, £1,930, Chanel. Acetate sunglasses, £219, Marc Jacobs. OPPOSITE: crepe dress, £1,475, Valentino. Viscose coat, about £1,420, Nina Ricci. Satin clutch, £1,500, Marc Jacobs

REGAN CAMERON



Wool and silk top, £1,250; matching skirt, £865, both Chloé. Leather flats, £425, Jimmy Choo. Acetate and metal sunglasses, £219, Marc Jacobs. Gunmetal and pavé haematite ring, about £120, Kenneth Jay Lane



Embroidered lace top, £2,651; polyamide trousers, £1,105; calf-skin and silk shoes, £840, all Louis Vuitton. Silver and crystal ring, about £110, Kenneth Jay Lane. See Stockists for details. Hair by Dennis DeVoy at Ion Studio NYC for Phytologie. Make-up by Maud Laceppe at Streeters, using Chanel Spring 2015 and Sublimage L'Essence. Stylist's assistants: Florrie Thomas and Hannah Elliott. Production by Fragile Productions. Model: Valentina Zelyaeva at Women Management NYC

REGAN CAMERON


DONALD



THE LANGUAGE OF FASHION

From suffragette jewellery to placards on the catwalk, the conversation between feminism and fashion is as complex as it is revealing

BY JUSTINE PICARDIE

ILLUSTRATION BY DONALD ROBERTSON

ARTWORK: DONALD ROBERTSON (INSTAGRAM: @DONALDDRAWBERTSON)

Long ago and far away, when I was an idealistic undergraduate in my first term at Cambridge, I went along to a meeting of what was called the University Anti-Sexist Group. There was much heated debate about whether men could identify themselves as feminists (the majority opinion was not; better to describe them as 'sympathisers to the cause') and why stiletto heels were symptomatic of oppression (unless used as an offensive weapon against male chauvinists). As it happens, I wasn't wearing heels, but I had applied red lipstick and nail varnish, which clashed with my second-hand Sixties pink dress. This turned out to be a faux pas – not on account of the discordant colours, but instead, as I was informed by a stern trio of postgraduates, because feminism and fashion were mutually exclusive.

If I'd had my wits about me, I might have quoted Virginia Woolf by way of defence, for as she famously observed, clothes have 'more important offices than to merely keep us warm. They change our view of the world and the world's view of us'. As it was, I remained silent, feeling quashed and shamed. But since then – thanks in part to Woolf, and her intriguing explorations of the links between what we wear and who we are (threads that ran through her writing, which she described as 'frock consciousness') – I have come to realise that feminism's relationship with fashion cannot be quite so easily dismissed.

The uneasiness of this relationship is, perhaps, part of the reason for its continuing power to provoke debate. Take, for example, the feminist protest that was staged by Karl Lagerfeld on the Chanel catwalk this season, when a parade of models marched with banners and megaphones on a recreated Parisian boulevard inside the Grand Palais. At the time, as I watched the Chanel show's finale, it was impossible not to share the sheer exhilaration of the models as they shouted and waved their placards ('History Is Her Story'; 'He For She'; 'Feminism Not Masochism').

Afterwards, however, came the inevitable dissent; much of which ran along the lines that feminism would be undermined if it were hijacked as a fashion statement. It was a 'silly show', wrote a *Guardian* critic; not least because 'the fashion industry, and in particular the fashion weeks, are about as feminist as a fruitcake'. Other commentators worried that capitalist consumerism was inherently exploitative, and therefore precluded a real commitment to feminism; while another theory suggested that the Chanel show was actually an elaborate joke.

Since then, I've found myself wondering if some of those rebukes are the contemporary equivalent of the students who told me I couldn't be a feminist while also taking an interest in fashion. This might have come as a surprise to the early suffragettes, who defined themselves, in part, by what they wore as they fought to gain the vote. The official colours of the Pankhursts' organisation (the Women's Social and Political Union, founded in 1903) were purple, white and green, which were emblematic, respectively, of dignity, purity and hope; and thousands of protesters wore these while carrying banners in the same hues. (Thereafter, a popular myth came about that suffragette jewellery was green, white and violet, standing for the slogan Give Women Votes; and while this story seems to have no basis in truth, Mappin & Webb did launch a range of suffragette jewellery for Christmas 1908, and Selfridges flew a suffragette flag on its roof.)

A century after the Pankhursts and their followers battled for the right to vote (a struggle that will be dramatised in a forthcoming film starring Meryl Streep, Carey Mulligan and Helena Bonham Carter), there are many countries where women still remain disenfranchised and oppressed. Some, but not all, of those places sell Chanel products; some, but not all, of the images of the models on the Chanel catwalk might filter through despite their repressive regimes.

> If what we wear is part of how we represent ourselves, why not allow for playfulness?

Which is not to say that Karl Lagerfeld is a revolutionary; although he is capable of being an agent provocateur, as well as a wry observer of the times we live in. And in this sense, he is true to the spirit of Coco Chanel herself, who never identified herself as a feminist, despite the fact that she designed clothes that liberated women from the strictures of corsets and hobble skirts, and in doing so, became an icon of female independence from the moment she set up her own business in 1910. Of course, Chanel's popularisation of bobbed hair, gamine sailor tops and trousers cannot CONTINUED ON PAGE 196

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Clockwise from left: a look from the Chanel Haute Couture S/S 09 show. A suffragette badge. Karl Lagerfeld leading the Chanel S/S 15 'protest'. Emmeline Pankhurst in 1914, being arrested outside Buckingham Palace. A suffragette rosette







From left: Gisele at Chanel's 'feminist protest' fashion show for S/S 15. A poster for a suffrage demonstration from about 1910. Coco Chanel in 1930


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"I LOVE THIS OIL - IT'S MY ALL TIME FAVOURITE."
Sharon DONCASTER

★★★★★
"A FEW DROPS OF THE OIL A DAY HAS DRASTICALLY IMPROVED THE LOOK OF MY DULL, DRY SKIN."
Dawn MACCLESFIELD

*Nielsen Value and Unit Sales Jan-Sept 2014

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Edited by SOPHIE BLOOMFIELD



Photographs by DAVID SLIJPER

Styled by FLORRIE THOMAS

BE YOUR BEST SELF

Bazaar discovers the most effective products, workouts and diets for a permanent lifestyle change

Lycra swimsuit, from a selection, La Perla

SEE STOCKISTS FOR DETAILS. HAIR BY DENNIS DEVOY AT ART DEPARTMENT. MAKE-UP BY FRANKIE BOYD AT TIM HOWARD MANAGEMENT FOR TOM FORD BEAUTY. TANNING AND SKIN-FINISHING BY ST TROPEZ. MODEL: MARLOES HORST AT NEXT MODEL MANAGEMENT. WITH THANKS TO AMANYARA (WWW.AMANRESORTS.COM)



The solution I need is to feel physically and mentally balanced

Lycra swimsuit, from a selection, La Perla

DAVID SLIJPER

PHOTOGRAPHS: OLIVER HOLMS, GRAHAM WALSER/STUDIO 33. SEE STOCKISTS FOR DETAILS. FOR A FULL REVIEW OF BORGO EGNAZIA, VISIT WWW.HARPERSBAZAAR.CO.UK

RE-BALANCE

SOPHIE BLOOMFIELD searches for harmony within a hectic schedule

Here's a thought: how about a New Year resolution that is not focused on a physical goal? An oath to drop five pounds, survive a detox or do enough Pilates to get a bottom like Gisele's would be the traditional approach to self-improvement. But, like many women, my life is already at capacity; I simply don't have the energy to throw a new fitness and diet regime into the mix. The solution I need is more prosaic: to feel physically and mentally balanced. The bi-weekly yoga classes I take with Jane Kersel at her Ishy Shala studio in Holland Park are life-changing in this respect. Kersel's 'work in rather than work out' approach is a far cry from conventional classes (which focus more on performing a pose accurately than the inner dynamic of the practice). The fluid style of the poses is like a form of moving meditation; it leaves me grounded (stronger and centred and limber) and my mind liberated from stress.

Every class brings something different (I could be chanting one moment, hanging by a rope support the next), but I can be sure that I'll end every session lying prone on a mat feeling blissfully unencumbered by life and truly balanced.

For a diary of Sophie's classes with Jane Kersel, visit www.harpersbazaar.co.uk.

INSTANTLY EASE TENSION

Taking just 10 minutes a day before bed to release tight muscles with yoga massage balls is intense but effective, particularly on the back and hips.

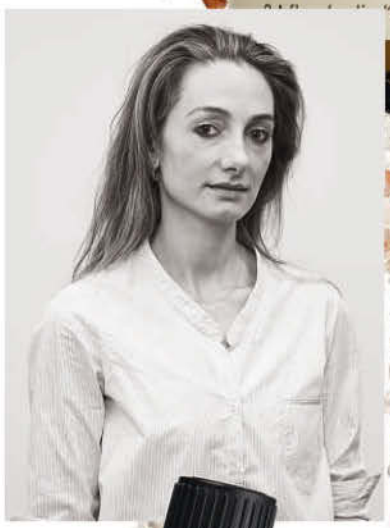
BREATHING TO CALM THE MIND

Sit cross-legged with one hand across your stomach and the other on your heart. Imagine pulling the breath from the pelvis into your centre as you recite 'I choose love'; continue to inhale as you visualise the breath travelling from your heart to your head, saying: 'I choose the light.' Exhale fully, with the intonation 'I let go'.

Massage balls, £2.25 each **Yogamatters**



£24 **Aveda**









£4.50 each **Fushi**

PRESS PAUSE

Jane Kersel's advice to prioritise a hot bath every evening was revolutionary in terms of making me take 20 minutes to unwind (email, Twitter and reading are banned). Make the time feel special with low lights and scented salts and oils.



£24 for 200g **Mauli**



Murano Glass Candle, £90 **Acqua di Parma**



£26 **Mio**

SPA SERENITY: VAIR SPA AT BORGO EGNAZIA

I assumed that the best thing about Borgo Egnazia in Puglia would be the kids' club. Then I discovered its spa. The Sunset treatment, a hybrid of osteopathy, reiki and massage, left me completely realigned. Stay here to combine children and a relaxing spa break. *Borgo Egnazia (www.borgoegnazia.com), from about £140 a room a night.*



This image and above: the spa at Borgo Egnazia

SPA SERENITY: IN THE UK

Combination Therapy, £100 for 60 minutes, at Twenty Two Training, offers a quick fix of equilibrium. Fusing massage, acupuncture and hypnotherapy, it's the treatment to book when others have failed. *(www.twentytwotraining.com).*

RE-ENERGISE

VICTORIA HALL discovers how to keep a fitness regime going throughout the year



£23 **Clarins**

£25 **Balance Me**





£100 **Nike**

POST-EXERCISE RECOVERY

NIGHTLY: For a truly blissful night's sleep, I swear by Urgo's Magnesium B6 supplements, about £9. (You can only buy them in France, but it's worth stocking up.)

WEEKLY: A warm bath with Kneipp's Deep Sleep Mineral Bath Salt helps relax muscles. Finish with Balance Me's Rose Otto Body Balm.

BI-MONTHLY: Book a massage to release any knots. I love the Blooming Marvellous Full Body Massage at Privet, £70 for 60 minutes, and Elemis' Deep Tissue Muscle Massage, £85 for 60 minutes.

Each year I join a gym and thrive off new-found energy, but by February my enthusiasm and intensity wane. In a bid to break this cycle and improve my fitness, I signed up to the Library Gym, a private members' studio in west London, which specialises in high-intensity weight training. The emphasis is on burning fat and building lean muscle with a quick 15-minute workout, three times a week. Weight training is the fastest way to increase strength and stamina; in three weeks, my arms and stomach are more toned and I can run for longer. But the biggest change is the increase in my energy, especially in the mornings. To stay this way in the long term, fitness shouldn't just be about physical results. 'Your workout should be challenging, but you need to enjoy it, otherwise you'll give up,' says Kelly Morgan, the founder of 38 Degrees North, which holds fitness retreats in Ibiza and Cornwall that include one-on-one and group activities such as paddle-boarding, TRX and power ballet. I've now taken up the latter, and haven't yet lost motivation; the post-class endorphin hit makes me feel mentally and physically revitalised.





£29.95 **Daily Greatness**

MOTIVATE YOURSELF

1 Keep a fitness diary to help identify which exercise works for you and meets your goals.

2 Measure your success with a wristband, such as the Jawbone UP24, which tracks your daily steps, calorie burn and sleep patterns.

3 Invest in chic gym kit.

For a full review of 38 Degrees North's fitness retreats and more tips, visit www.harpersbazaar.co.uk/beauty/fitness-wellbeing.

THREE INVIGORATING WORKOUTS

EDGE CYCLE: A spin class with a full-body workout halfway through. Think press-ups and burpees. *Classes, £15 for 45 minutes (www.edgecycle.co.uk).*

BODYBARRE BURN: This dance class works the deeper, stabilising muscles that wrap the larger muscle groups with pliés and lunges to create a sculpted, toned physique. *Classes, £22 for 60 minutes at Paola's BodyBarre (www.paolasbodybarre.com).*

ORANGETHEORY: With your heart rate visible to the rest of class, this workout is perfect for those with a competitive streak. *Ten 60-minute classes for £135 at selected David Lloyd gyms (www.davidlloyd.co.uk).*



£1.95 each **Kneipp**



£128 **Lucas Hugh**



£99.95 **Jawbone**



£47.50 **HPE**



Weight training is the fastest way to increase strength and stamina

PHOTOGRAPHS: LONDON SESSIONS PRODUCTIONS. GRAHAM WALSER AT STUDIO 33. SEE STOCKISTS FOR DETAILS

Lycra swimsuit, from a selection, La Perla

DAVID SLIJPER



Lycra swimsuit, from a selection, La Perla



Nourishing Lip Care, £30 **Chanel**

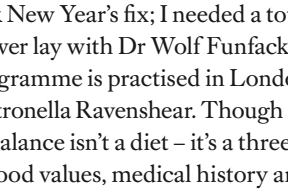
RESET

AVRIL MAIR takes a scientific approach to overhauling her eating habits and lifestyle

It was when I managed to get fat while training for a marathon that I realised something was wrong. It had been a long time coming. Too much intensive exercise, too many extreme diets and a schedule of international travel to rival that of Beyoncé had finally taken their toll: hormones rebelling; sleep patterns non-existent; skin unhappy; stress levels out of control. I didn't need a quick New Year's fix; I needed a total life turnaround.

The answer lay with Dr Wolf Funfack, whose Metabolic Balance programme is practised in London by the nutritional therapist Petronella Ravenshear. Though I've lost 22 pounds, Metabolic Balance isn't a diet – it's a three-month regime that uses your blood values, medical history and biochemistry to produce an eating plan that will reset your metabolism and hormone levels, including insulin, which regulates fat storage. The rules are simple: three meals a day with five-hour gaps between them. The food is a specific list of proteins and vegetables that are eaten in precise combinations. It's mysterious – even Ravenshear can't tell me exactly how it works and why I can have one type of green vegetable instead of another, or langoustines rather than prawns, say – but it's magical, in that it works. Weight loss aside, I feel energised and focused. It's the kind of change I can deal with – and I know I can return to its structure when life becomes chaotic once more.

The Metabolic Balance programme, £850 with Chelsea Nutrition (www.chelsea nutrition.com). Visit www. harpersbazaar.co.uk for a full review. □





Hair ties, £9 for five **Kitsch** at Victoria Health (www.victoria health.com)

EASY FOOD SWAPS BY PETRONELLA RAVENSHEAR

1 Drink 500ml of water when you wake, and 1.5 litres before lunch. It takes the edge off appetite and speeds up the metabolism, which means faster fat burning and more calories burnt.

2 Avoid snacks and eat three meals a day. Always combine protein (130g of fish, chicken or meat, or two eggs, or 80g of cheese) with green vegetables. Only have water or green tea between meals – milky coffee and tea count as snacks.

3 Try to avoid wheat; it increases the appetite and breaks down into sugar.

RUNNING ESSENTIALS

THE TOP: Adidas by Stella McCartney Climalite hooded top. THE LEGGINGS: Lululemon Athletica Inspire Crop II. THE APP: Headspace, free from the App Store and Google Play. THE MUSCLE SOOTHER: Aromatherapy Associates De-Stress Muscle Bath & Shower Oil.



£40 **Aromatherapy Associates**



From £78 **Lululemon Athletica**

Crème de la Mer



£130 **Adidas by Stella McCartney**



PHOTOGRAPHS: OLIVER HOLMS, GRAHAM WALSER/STUDIO 33, DAVID SLIJPER. SEE STOCKISTS FOR DETAILS

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NEW

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Enriched with organic harungana plant extract, Clarins new Super Restorative Day Cream targets the specific needs of mature skin.
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You look good, you feel good.
Clarins, No.1 in UK Premium skin care[2].

1. Satisfaction test, all skin types formula, 99 women.
2. Source: The NPD Group value sales Jan-Dec 2013.



Official online store:
www.clarins.com



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[1] Patents granted and patents pending.

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ENAMEL SCIENCE



£125
Crème de la Mer

£46
Omorovicza



£36.95
Alpha-H

HOW TO

GET SMOOTH, FIRM SKIN

This month, NEWBY HANDS explains how to keep your body looking fresh and beautiful all over







£204
La Prairie



It may not be the most inspiring time to broach this particular topic, but I'm a firm believer that real, lasting improvement comes from small, ongoing changes, so let us grasp the nettle now.

While diet and fitness change the bigger picture, we can still do simple things that make all the difference between having flaky, dull skin and puffy flesh, and feeling that bit leaner with gleaming, healthy skin.

All of which is easily obtainable with, as I was recently reminded, a little effort. During an enforced period of inactivity (post-surgery), I practised what I have often preached and dry-brushed my body daily. The results were astounding; not only was my skin smoother, but its texture changed, and everything seemed firmer. It was as though my body had been wrung out, removing that fluid puffiness we can all be prone to. A few years ago, Lionel de Benetti, for 36 years the head of research and development at Clarins, told me: 'When you have no water, you have no cellulite, no puffiness.' For 'water', read 'lymph', the fluid that lies below the skin and above the muscle and is precisely the issue treated by daily skin-brushing.

The beauty therapist Nichola Joss takes the same approach when treating her clients, and herself. 'I use a simple technique, but it works,' she says. 'With your leg raised, circle the ankle with index fingers and thumbs and work along the leg in gentle pulses to the top of the thigh. Do it as long and as often as you can (ideally while watching TV), and you will see a difference in two weeks.'

As for the skin, I have yet to discover a scrub that performs as well as the basic textured gloves found in any pharmacy. You can also use them with a handful of table salt rubbed over damp skin. Or, on flaky skin, try massaging in body oil before showering, then use the salt scrub and shower it off; it leaves skin beautifully soft and gleaming.

Too many body creams do little in the long term. I recommend trying those that contain AHAs or glycolic acids a few nights a week, to lift off dry skin and increase the skin's moisture level. Though these are surprisingly hard to find, I use Alpha-H Firming Body Therapy; Lancer The Method: Body Nourish, £48; and Clarins Renew-Plus Body Serum, which has a similar effect, but uses Pro-Retinol.

Dry skin needs a nourishing cream, and I have yet to discover anything better than these for making a lasting difference: Crème de la Mer The Reparative Body Lotion; Estée Lauder Re-Nutriv Intensive Body Crème; and La Prairie Skin Caviar Soufflé Cream.



£39
Clarins

Natural oils are also brilliant for making skin plump and supple, and Melvita creates beautiful organic argan and jojoba oils. Omorovicza Firming Body Oil is lovely, and the new Sans [Ceuticals] Activator 7 Body+Hair+ Face Oil makes skin smell of holidays. Use any of these on damp skin for extra hydration.

Finally, the one product that improves everything from the chin down is a gradual self-tan; combining body lotion with tan, it gives a softer golden colour. I like Elemis Total Glow Bronzing Body Lotion, £34.50, and L'Oréal Paris Sublime Bronze Gradual Tanner, £6.99. Apply at night so the colour has time to develop – and also because nothing helps counteract the misery of a dark, dismal morning than the sight of your own lightly tanned limbs. □

Newby Hands



£17
Melvita

£22
Melvita



£35
Sans [Ceuticals]



PHOTOGRAPHS: PAOLA KUDACKI. COURTESY OF NEWBY HANDS, GRAHAM WALSER/STUDIO 33

Body Buffer, £295 **BabyBelle** at This Is Beauty Mart (www.thisisbeautymart.com)



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PHOTOGRAPHS: GRAHAM WALSER/STUDIO 33



editor's letter

Inevitable though it is, ageing is something that few of us welcome with open arms. But our attitude to dealing with it has changed, especially in recent years.

Research, including a pan-European study by Allergan, the maker of Botox and the facial filler Juvéderm, shows a distinct move towards a subtler, less dramatic (and traumatic) approach to looking younger. For British women, the ideal is now to look an average of eight years younger, with doctors reporting that the majority of us are asking to look 'fresh, rested and healthy'.

Previously, our choice was stark: age visibly, or have a facelift. Today, we have more control over how we age. Botox and fillers, when used with a practised hand and artistic eye, can slow down the obvious effects. Lasers can plump sun-damaged skin, and now, with high-frequency technology, we have the option of non-surgical facelifts.

But away from machines and injectables, we can still achieve a fresher, healthier look. The beauty products we use and how we eat and exercise all contribute to whether we age well – or not.

As I age (hopefully a little more slowly than nature intended), my attitude is changing. My face and body have shown me that no matter how Botoxed smooth a forehead may be, there is always somewhere else (hands, elbows) that will betray our true age. So, in addition to Botox and some laser treatment, I embrace anything that keeps my body supple, not stiff, and my hair and skin healthy.

With this approach in mind, here is our guide to agelessness, from the best foods to include in our diets and at-home secrets to use, to the inside track on two of the most popular medical treatments, plus advice from the top skin specialists. We can't stop the clock, but I hope we can help you slow it down.

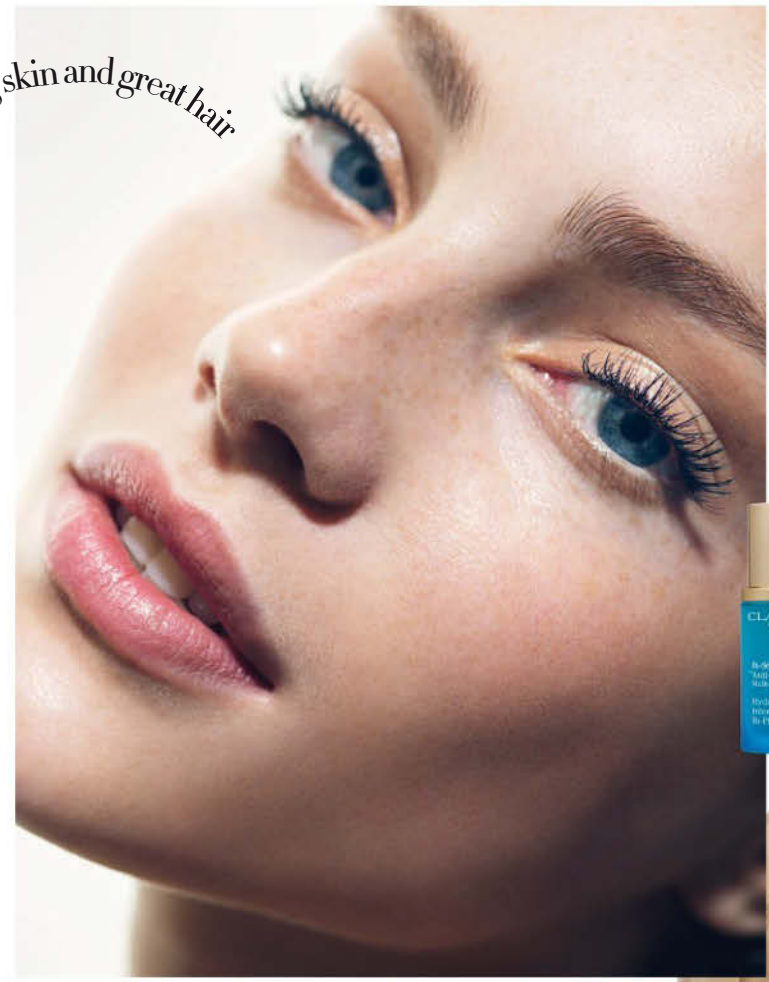
Newby Hands

Beauty director-at-large

PHOTOGRAPH: COURTESY OF NEWBY HANDS

10 tips for youthful radiance

NEWBYHANDS' rules for glowing skin and great hair





£31.50
Dior

2 MAKE YOUR SKIN GLOW

The beauty industry has spent decades making us believe that lines equal ageing skin but, according to two major studies, in the eyes of others, it is dull skin that denotes age. The game-changer that makes every skin type look better is hydration. Mix a serum (I like Clarins HydraQuench Intensive Serum Bi-Phase) into face cream, or layer it under Dior Hydra Life Beauty Awakening Rehydrating Mask (don't wipe this off, just massage it in). One of the best tips I've been given is to saturate skin with a serum or mask; apply it and massage in, then repeat until you see skin has soaked up enough – it's surprising just how much moisture it needs.



£42
Clarins



£28
Philip Kingsley

REDISCOVER MASKS

See masks as an intensive treatment for skin and hair and use them regularly. Even sleep in them; it's a trick models swear by, swapping their night cream for a nourishing face mask. For hair, I like Philip Kingsley's Elasticizer, created for Audrey Hepburn; nothing comes close to it for transforming damaged strands. Apply it generously to damp tresses, sleep with a towel over your pillow and shampoo it out in the morning.



£38.50
Charlotte Tilbury

RETHINK FOUNDATION

Too many women believe that the older we get, the more foundation we need. But the opposite is true; we can now have prettier skin without a heavy base. Estée Lauder's Revitalizing Supreme Global Anti-Aging CC Creme, £40, is beautiful, as are Charlotte Tilbury Wonderglow, By Terry Cellularose Brightening CC Lumi-Serum, £59, and Chanel Les Beiges All-in-one Healthy Glow Fluid. For dry skin, Bobbi Brown's Extra SPF 25 Tinted Moisturizing Balm is addictively good, and for those who can't be parted from foundation, Giorgio Armani Maestro Fusion Makeup foundation leaves skin looking natural.



£34
Chanel

£36
Bobbi Brown

£39
Giorgio Armani

PHOTOGRAPHS: CHRISTIAN KETTIGER/TRUNK ARCHIVE, GRAHAM WALSER/STUDIO 33



£9.99
Garnier

4

ALWAYS USE CONCEALER

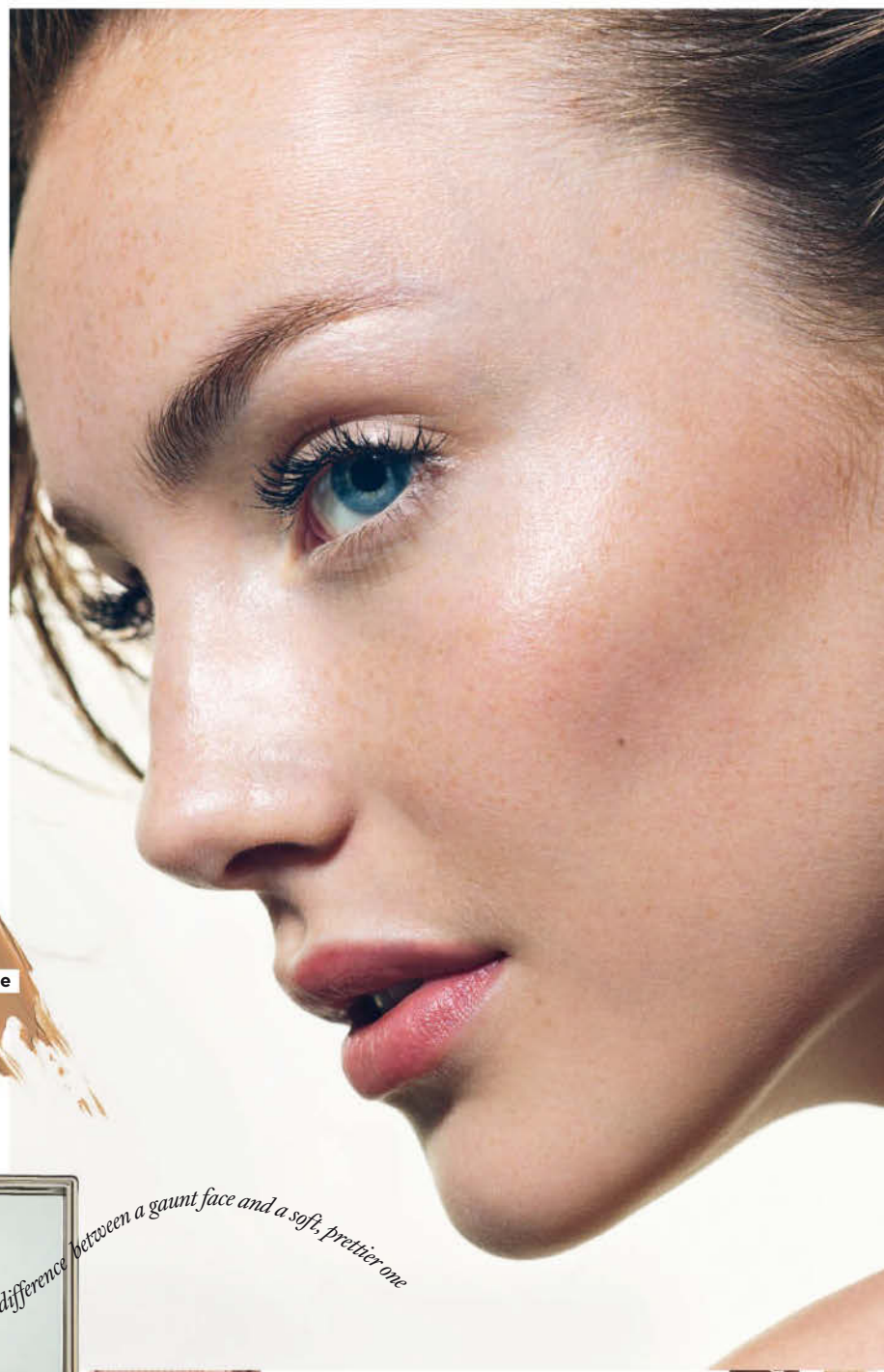
Choose a shade one tone lighter than your skin and use on the inner and outer eye (concealing the little dark shadow we get on the outer end of the eye instantly brightens the face). For creamy coverage, I highly recommend Maybelline Eraser Eye Concealer; or for puffy eyes, Garnier BB Cream Miracle Skin Perfector Eye Roll On.

DON'T FIGHT THE LAST FEW POUNDS

Catherine Deneuve said that after 30, we have to choose between our face and our body. Modern-day technologies such as fillers may have pushed that back to 40 but, as the dermatologist Dr Jean-Louis Sebagh observes, for most women it can be the loss, or not, of just one or two pounds that makes the difference between a hard, gaunt face and a soft, prettier one.



£7.99
Maybelline



Just a few pounds make the difference between a gaunt face and a soft, prettier one

£90
Elizabeth Arden



£35
Clarins





6

GET A PROFESSIONAL BROW SHAPE

And a brow tint, too, as nothing lifts and defines a face better than this simple investment. Fuller brows equal a more youthful look. Blink Brow Bars provide an excellent service.

Eyebrow gels, £15 each
BBrowBar





Le Sourcil Pro, £18.50
Lancôme



Mitts, £2.69
Boots

7

POLISH YOUR SKIN

Elle Macpherson buffs daily to keep her body smooth. I recommend using textured mitts or a salt-and-oil scrub, which does double duty to polish and moisturise. For the face, twice weekly is enough, using the Clarisonic Aria face brush or AHA peeling pads such as Radical Skincare Age-Defying Exfoliating Pads, which you just wipe over the face and neck.



£155
Clarisonic

Expert Nail Polish in 3 Times a Lady, £11
Leighton Denny

£45
Radical Skincare

Elle Macpherson buffs her skin daily to keep it smooth

Long-Wear Cream Shadow Stick in Golden Bronze, £20
Bobbi Brown

Ambient Lighting Blush, £28
Hourglass

8

USE A FACE OIL

Natural oils are easily absorbed, and nothing leaves skin as plump and supple as these do – especially if massaged in overnight. Melvita's range, including argan and rosehip oils, is lovely; and Trilogy's Certified Organic Rosehip Oil, £16.50, is excellent on older, drier skin and even on scars.



£22
Melvita



£12.50 each
Melvita

AVOID EXTREMES

Unless it is part of your signature look, avoid hair that is too blonde or too black (the same goes for brows) and make-up textures that are too matte or super-shiny – velvety, glossy or sheeny finishes look just as modern and more beautiful on those of us over 35.

Nail Polish in Toasted Sugar, £26
Tom Ford

Pro Longwear Paint Pot in Groundwork, £15.50
MAC

9

RETHINK YOUR FITNESS

The dermatologist Nick Lowe says he can spot the skin of a dedicated jogger when they walk into his office (the effects of too little fat on the face and too much weather exposure). To keep lithe, think about taking up yoga or Pilates. The osteopath Dominic Cheetham notes that clients who combine the two invariably stop seeing him: 'Yoga makes you supple and Pilates makes you strong; both ensure a healthy back and body.' □

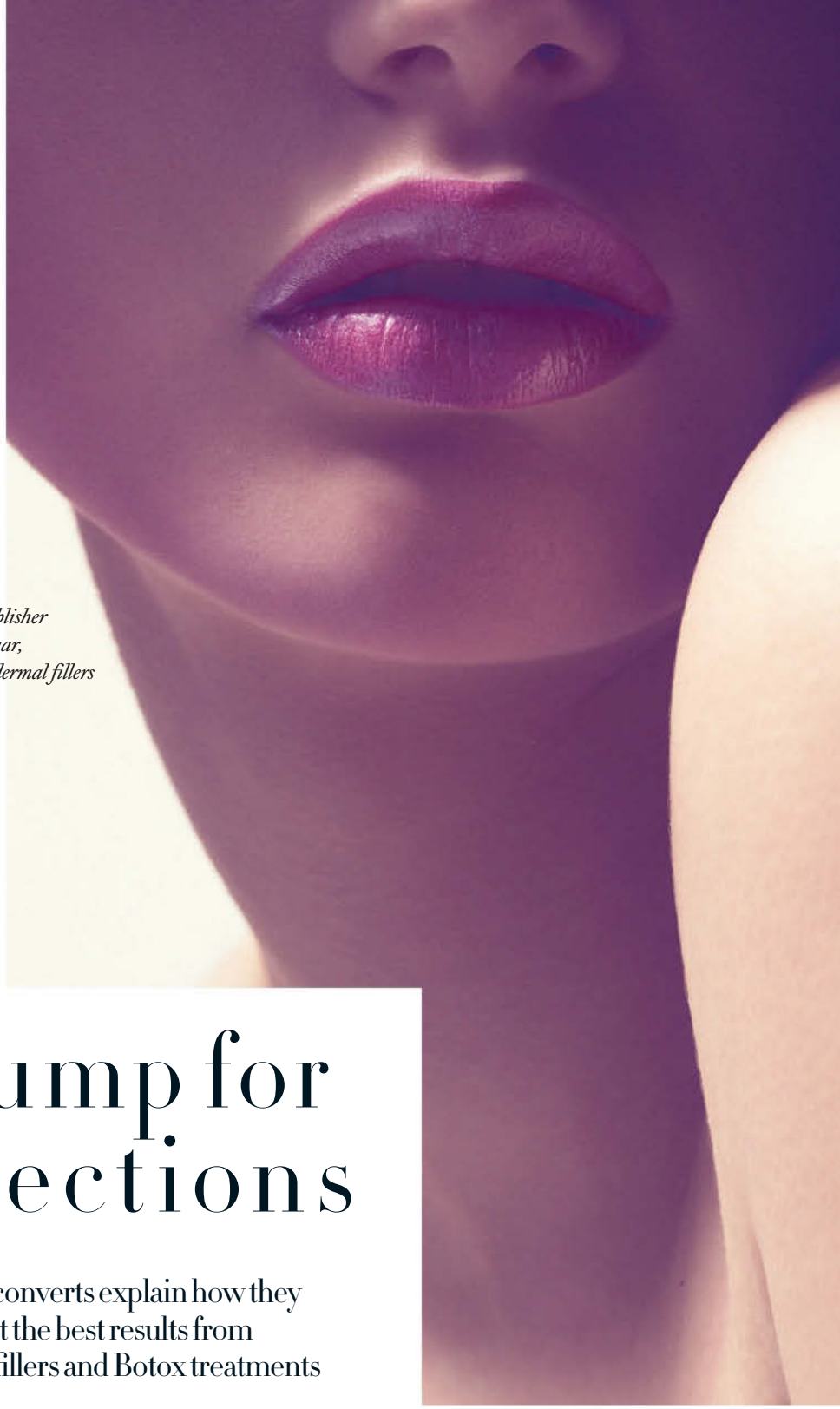


£120
Adidas by Stella McCartney

Rouge Pur Couture Vernis à Lèvres Glossy Stain in Fuchsia Intemporel, £25
YSL

Nail Polish in Watermelon, £10.95
Essie

PHOTOGRAPHS: CHRISTIAN KETTIGER/TRUNK ARCHIVE, GRAHAM WALSER/STUDIO 33



FILLERS: WHAT TO EXPECT

CAROL SMITH, the vice-president, publisher and chief revenue officer of American Harper's Bazaar, dispels the myths surrounding dermal fillers

plump for injections

Two converts explain how they get the best results from dermal fillers and Botox treatments

My face has always been thin, but about 10 years ago I began to notice it had lost its fullness and so, having used Botox regularly before with good results, I began to augment it with filler. We associate youth with fullness, rather than tautness, and a classically beautiful face has high, wide cheekbones and a defined jawline and chin. All of which, I've learned, can be achieved with filler.

First and foremost, you absolutely have to do your research and go to the right clinic. I have had filler from a few doctors and discovered that although they're good doctors, they are not good fillers – and there is a difference. Always meet with the doctor. You don't just walk in there and do it; you have to consult first.

Over the years, I've learned where I need filler: at the temples, in the cheeks and along the jawline. If I were to caution against anything, it would be having filler in your lips. I did it once and had to go back and have it taken away. Saline solution is used to remove it, which hurts a little. I have never met anyone who said: 'I've had filler in my lips,' without my already having noticed.

There is a popular fear of the 'pillowy face' effect, but seeing a reputable doctor and erring on the side of too little filler avoids that. When filler is done well, the results are incredible; when it's done badly, it can be a disaster.



Carol Smith

I now see Dr Yan Trokel in New York (www.ylift.com), who uses Juvéderm, a hyaluronic-acid filler that, he says, offers longevity, is reversible and metabolises in the body naturally. After injecting the filler, he moulds and contours it using his hands to ensure it's evenly distributed. This prevents it hardening into little bumps, and the massage technique is the key to achieving great results.

There is no downtime, just a little light bruising, and although the effects are subtle, you come out looking younger and feeling better. Filler isn't permanent and doesn't take the place of a facelift but, for those scared of the knife, it is a great alternative.

BAZAAR RECOMENDS...

DR ANNE MENDELOVICI
at Dr Sebagh's Clinic, 25 Wimpole Street, London W1
(020 7637 0548; www.drsebagh.com)

DR MICHAEL PRAGER
25 Wimpole Street, London W1
(020 7323 3660; www.drpragerclinic.com)

DR JONQUILLE CHANTREY
14 South Street, Alderley Edge, Cheshire
(01625 585990; www.drjonquille.co.uk)

DR RAJIV GROVER
144 Harley Street, London W1
(020 7486 4301; www.rajivgrover.co.uk)

DR JULES NABET
2–24 Kensington High Street, London W8
(07765 850924; www.julesnabet.com)

DR DARREN McKEOWN
202 West George Street, Glasgow
(0800 011 2729; www.drdarrenmckeown.co.uk)

DR JEAN-LOUIS SEBAGH
25 Wimpole Street, London W1
(020 7637 0548; www.drsebagh.com)

DR VICKY DONDOS
at Medicetics at Barnsley Spa and Skincare Centre, Cirencester
(0330 660 0833; www.medicetics.com)

PATRICK BOWLER
at the Courthouse Clinics, nationwide
(0845 555 5050; www.courthouseclinics.com)

DR ALEX KARIDIS
at the Hospital of St John & St Elizabeth, 60 Grove End Road, London NW8
(020 7432 8754; www.karidis.co.uk)

PHOTOGRAPHS: DAVID SLIJPER/TRUNK ARCHIVE, MICHAEL NAGLE, JASON LLOYD-EVANS

HOW TO MANAGE YOUR BOTOX

NEWBY HANDS on the love-it-or-hate-it treatment

Despite being the first journalist to write about Botox in the British press, I was not an early adopter of the treatment. Yes, I was too young, but also at that time the idea of injecting a deadly toxin into your face was viewed as a form of lunacy worthy only of a raddled but youth-obsessed Hollywood star.



Newby Hands

Fast-forward several years and as the lines appeared on my face and the facts behind Botox became established (it has a sound medical background going back to the mid-1970s), I succumbed. I still use it 15 years on and for me, in both my professional and personal opinion, it is probably the best anti-ageing treatment there is.

But in the intervening years it has not all been plain sailing. I have had muscles so frozen I felt lead-headed, and my brows have been everywhere from wildly arched to Neanderthal-flat, depending on which muscles the needle has hit. As Dr Jean-Louis Sebagh, one of London's experts in the administration of the needle, says: 'Botox is not a precise art.'

What I have learned is that to make it work, it needs to be a collaboration between you and your practitioner. So after each treatment I report back on what was good (the way it gently lifted the end of the brows and opened up the eyes beautifully) and the bad (my nose had a strange rabbit-like wrinkle when I smiled). A few years ago, Dr Nick Lowe, one of the longest practitioners of Botox in Britain, gave this wise advice: 'Some lines are negative, such as those between the brows, as they denote anger. However, smile lines are positive, so one of the best ways to use Botox can be to eliminate the negative while just softening the positive.'

Hence why, if all muscles are treated to the same extent, the result is a frozen mask. So, following this approach, Dr Anne Mendelovici (who does my Botox) injects a stronger dose to virtually disable my ultra-active frown muscles, and uses a more diluted version around the eyes and minimal injections on my forehead.

In practised hands, Botox is a miracle – at 15 years old I had two solid lines across my forehead; over 30 years later, I don't really have any. And it does more than suppress expression lines; it can subtly lift a heavy brow, tilt up the corners of the mouth that ageing pulls down, and even release the muscles that pull down the jowls. Love it or hate it, if you want to make a real non-surgical difference to your lines, Botox is the only effective treatment – and I know, because I have tried most of the others. □

£33 **Chanel**



glamour at every age

The make-up artist LISA ELDRIDGE reveals her tricks for fresh skin


LISA ELDRIDGE



£36
Bobbi Brown







£21.50
Estée Lauder



PERFECTING THE CANVAS

No amount of foundation will paint over wrinkles; instead, you want a fresh, radiant glow. The starting point is always clean, moisturised skin; from there, it's about layering lightweight formulas. Choose the lightest foundation you feel comfortable with; remember it should even out tone rather than mask the skin. For dry skin, Bobbi Brown Extra SPF 25 Tinted Moisturizing Balm is nourishing and has a hint of colour, while those with combination-to-oily skin should try Chanel Vitalumière Aqua Ultra-Light Skin Perfecting Makeup SPF 15, as it offers a luminous finish. Most women don't need to use foundation all over their faces. Start along your T-zone, down your nose and lips. Avoid a cakey finish by applying foundation and then using a clean brush or sponge to buff it into skin to remove any excess. Clever concealing makes the difference between good and great make-up. Laura Mercier Secret Camouflage, £26.50, is perfect for oily-to-combination skin, and Estée Lauder Double Wear Stay-in-Place Flawless Wear Concealer is good for drier skin. Hone in on problem areas, such as broken capillaries and blemishes, with a brush and use your finger to pat it into your skin and blur the edges. The effect is natural and fresh. To brighten dark circles, opt for a sheer formula, such as Clinique Airbrush Concealer, that won't sit in the creases.

£19
Clinique





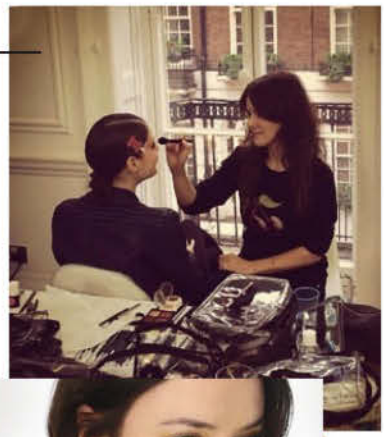

SONIA RYKIEL A/W 14

PHOTOGRAPHS: OLIVER HOLMS, COURTESY OF LISA ELDRIDGE AND INSTAGRAM.COM/LISAELDRIDGEMAKEUP, JASON LLOYD-EVANS, GRAHAM WALSER/STUDIO 33

2 A HEALTHY FLUSH



Everyone looks better with a dusting of blusher. I would always recommend opting for a formula and shade you can build up in lots of sheer layers rather than one quick sweep. I love Chanel Joues Contraste Powder Blush because the shade Rose Initiale is one that suits all skin tones. It has just the right amount of shimmer to lift your complexion and it's almost impossible to 'over-blush' with. To avoid red cheeks, you want a soft flush over a bigger area. Start over the cheekbones and blend so you can't see where it starts or ends, using a foundation brush.



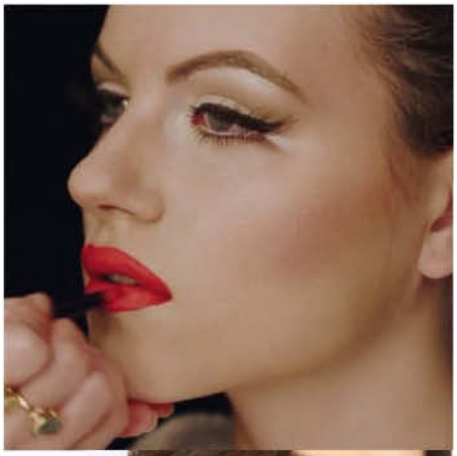




£31
Chanel

3 FULLER LIPS

A good lip liner is essential, as the definition of the mouth softens as we get older. If you prefer natural colours, try Charlotte Tilbury Lip Cheat in Iconic Nude, £16. Use it across the entire lip before lipstick. For brighter tones, apply lipstick first to shape your lips, then draw on a liner, such as MAC Lip Pencil in Redd or Nars Lip Liner Pencil in Amazon, in small circles, and reapply lipstick. If you like a glossy finish, Clarins Instant Light Natural Lip Perfector looks shiny and healthy rather than sticky.







£12.50
MAC







£18
Clarins

£16.50
Nars



Dual Intensity
Eyeshadow, £21
Nars

£14.50
DHC

£20
Suqqu

4 DEFINED EYES AND BROWS

As we age, the contours on our eyelids soften and lashes and brows become more sparse, so we need more eye make-up than we think. Filling in brows will help frame the eyes. It's vital to find the right shade – too warm can look as fake as too dark. I love Suqqu Eyebrow Liquid Pen, as you can draw individual hairs and it's smudge- and waterproof. For big, bright eyes, buff a taupe or grey eyeshadow into the eye socket with a big brush (I use MAC's 217 brush). Make sure eyeliner is blended well, as harsh lines are ageing. Try Nars Smudge Proof Eyeshadow Base to stop shadow from creasing and liner from dropping. In terms of mascara, Lancôme Hypnôse, £22.50, is a classic. For length, try DHC Mascara Perfect Pro Double Protection. □

For more make-up tips, visit www.lisaeldridge.com.



£19
MAC





£19.50
Nars

Dual Intensity
Eyeshadow, £21
Nars

skincare super chargers

The products that truly make a difference, either over time or within minutes

By VICTORIA HALL



£72 **L'Occitane**



£85 **Sensai**



£136 **Sisley**

FINE LINES AND WRINKLES

LONG TERM
Not only did L'Occitane Divine Cream sail past our tough testers, but it also has the clinical statistics to prove its anti-ageing powers. After six months there was a 36 per cent reduction in the appearance of wrinkles.
INSTANT FIX
A layer of Estée Lauder Revitalizing Supreme Global Anti-Aging Mask Boost pressed into skin eases fine lines. Whether you apply it 10 minutes before an event or sleep in the mask, the results speak for themselves.

HYDRATION

LONG TERM
Before bed every night, vigorously massage three drops of Sisley Black Rose Facial Oil into skin to boost circulation and push the product into your skin. You'll wake up with softer, plumper skin.
INSTANT FIX
For intense hydration, apply Sensai Cellular Performance Hydrachange Mask. You'll be amazed.



£85 **Sensai**

£42 **Clinique**



£45 **Estée Lauder**



£175 **Nurse Jamie** at Harrods

THREE CLEVER GADGETS

FOR CLEANSING It's small, portable and has impressive battery longevity: Foreo Luna Mini deep cleans in minutes.
FOR SERUMS Nurse Jamie's Serum Acellerator Ultra makes your serum work harder by pushing it further into skin using ultrasonic technology.
FOR PIGMENTATION The Tria Age-Defying Laser evens out tone and generates new collagen for smoother, plumper skin.



£450 **Tria**



£99 **Foreo** at Harvey Nichols

LIFTING AND TIGHTENING

LONG TERM
Clinique's new Repairwear Sculpting Night Cream works with natural collagen production to increase skin's 'bounce-back' quality. The result is a smoother jawline and neck in eight weeks.
INSTANT FIX
Skyn Iceland Face-Lift-in-a-Bag may not look attractive as it works, but the results it gives in just 10 minutes are worth it.



£15 for two **Skyn Iceland**



£59
Murad



£31
Vichy

BREAKOUTS AND PORES

LONG TERM
Breakouts are caused by excess oil that blocks pores, which become infected. Murad Blemish & Wrinkle Reducer balances oil production and eliminates bacteria to prevent blemishes.
INSTANT FIX
Most on-the-spot treatments can be too drying for the rest of your skin and can make the blemish more noticeable. Sampar Prodigal Pen is small and precise, so you can target the problem area.



£300
Chanel

RADIANCE

LONG TERM
By reactivating the skin's natural toxin-elimination process, Chanel Sublimage L'Essence provides a truly natural radiance. The serum uses antioxidants, which combat free radicals, the toxins on the surface of the skin, as well as those between the cells (oxidised lipids).
INSTANT FIX
The blurring particles, white micro-pearls and mattifying powder in Vichy Liftactiv Supreme give skin an immediate glow that lasts the whole day.



PUFFY EYES

LONG TERM
Use a Jade Facial Roller every morning, starting from the inside corner of your eye and rolling out to the outer edge. This helps boost lymphatic drainage and reduce puffiness.
INSTANT FIX
Keep Guerlain Super Aqua-Eye Patches in the fridge and use 10 minutes before you apply your eye make-up. They are our pre-party essential for disguising tired eyes. □

DARK EYE CIRCLES

LONG TERM
There is yet to be a product that can match Clinique Even Better Eyes Dark Circle Corrector in terms of reducing dark under-eye circles. The rich formula strengthens delicate skin to prevent it from thinning and becoming transparent.
INSTANT FIX
A lightweight, sheer concealer, such as Dior's Diorskin Star Concealer, brightens the under-eye area without leaving a cakey finish.



£73 for six
Guerlain



£18
Sampar at Feelunique.com



£22
Dior



£30
Clinique

PHOTOGRAPHS: GRAHAM WALSER/STUDIO 33





From left: Rosemary Ferguson wears cotton blend top, £125, James Perse. Wool coat, £1,370, Stella McCartney at Liberty. Denim jeans (worn throughout), £212, AG. Leather boots, £695, Jimmy Choo. Jewellery, her own. One of her favourite snacks. Her cat laying in the sunshine



the youth diet

The nutritionist ROSEMARY FERGUSON on eating better, feeling younger

Photographs by JACKIE DIXON

We live in a world full of pollutants, so it's important to keep our diets high in antioxidant power. But changing the way you eat should be a gradual process, and if you invest in certain foods now, you'll reap the rewards almost instantly, as well as in the long term. From my experience in clinics, drastic changes to diet can only be maintained for a maximum of two weeks before you revert back, and you want to avoid this yo-yo effect. Another reason why small changes are better is that your taste buds adapt according to what you eat. When you're used to eating lots of sugar, you crave the taste. But if you start reducing the amount, slowly but surely that craving will eventually disappear and your body will start feeling better as a result.

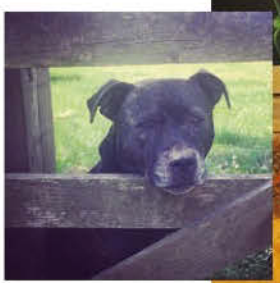
The rules of anti-ageing eating are simple: have more fruit, vegetables and wholegrains, and consume less alcohol, coffee, dairy and processed food. But if you want to target specific areas, I suggest the following.

For skin: it pays to look after your liver; what goes on inside definitely shows on the outside. Eat liver-boosting foods: any green leafy vegetables, especially watercress and rocket. Simply add leaves to salads, or to your juice. Other vegetables that help your skin and hair are cabbage, broccoli, spinach, chard and globe artichokes (a treat with lemon, another liver-boosting food). Also, as well as being high in water content, cucumber and celery have silica, which helps to rebuild skin-tissue cells.

For bones: we need to look after these and make sure we have enough calcium, magnesium and vitamin D. Almonds are a good source of calcium, which is more easily absorbed than that from dairy products. Almond milk (as long as it's unsweetened) is a good alternative to milk, and a great base for smoothies, while raw almonds are convenient and easy to eat (so portable). Vitamin D is essential to absorb the calcium. The best source is sunlight, but during winter in the UK, the sun is not







Shots from Ferguson's Instagram, clockwise from above: soup of the day ingredients. Poppies. Her dog Buffy



STYLED BY ANNA ROSA VITIELLO. SEE STOCKISTS FOR DETAILS. HAIR AND MAKE-UP BY HARSHA CHAVDA. PHOTOGRAPHS: COURTESY OF INSTAGRAM.COM/ROSEFERGUSON_



Right: the chandelier in the living-room. Far right: Ferguson with her horse, wearing embellished wool coat, £1,730, Stella McCartney at Liberty. Rubber and leather boots, £375, Jimmy Choo



strong enough to create vitamin D in our skin, so I always advise that when the clocks go back in October, you should take a supplement until they change again in spring.

For muscles: eating good protein is so important – for muscles and for bone health, too. Think fish, lentils, pulses, nuts and seeds. I love sardines and anchovies, which are the smallest, oiliest fish you can get. Mackerel is also a good oily source of protein, but as it is at risk of being overfished, limit your intake. It's lovely dressed with horseradish, or made into pâté.

For metabolism: chilli keeps your metabolism up, and cinnamon (delicious sprinkled on your porridge each morning) stabilises your blood-sugar levels so you have constant energy throughout the day. Turmeric (either in its root or powder form) has curcumin in it, which helps to heal the digestive tract when inflamed or bothered with gas or bloating. (Inflammation is very damaging. It's a general term that covers a range of ailments such as arthritis, bad skin, eczema, Crohn's disease and IBS, all of which are inflammatory responses in the body that keep you from feeling well.) Spices are all so easy to add to food, and you can ramp up each meal with a little extra healing power.





For detoxing: there are many toxins that come from processed food which physically age you. When you put chemicals into your body, they create free radicals which damage tissue. This causes skin to lose its glow and prevents repairs to the body. The best thing you can do is to buy organic (or free-range) food to minimise the number of toxins you have in a meal – so there are fewer for the body to deal with when it could be repairing your hair and keeping it looking young and fresh. Processed food also slows down your liver because it is working to remove the chemicals. Avoid 'low-fat', 'low-sugar' and 'diet' varieties as they contain chemicals to make them tasty.

But generally, the rule is to eat fresh, eat the real thing and eat less of it. Have a little bit of butter rather than margarine, and real mayonnaise rather than a low-fat version. The more you know, the better the choices you will make; after all, knowledge is power. □

Visit www.rosemaryferguson.co.uk for more information.





Clockwise from below: the living-room. Ferguson in the garden wearing mohair jumper, £430, Stella McCartney. Denim jeans, £212, AG. Leather boots, £695, Jimmy Choo. The family Land Rover. Left, from top: rosehips growing in the hedgerows. Ferguson at the stables





Hannah, 35
#THISISME

THE NEXT-LEVEL BEAUTY REGIME

Have an expert beauty consultation that will open up the world of subtle facial fillers

How would you most like your face to look? Years younger? Or just fresher and softer, like the best version of yourself? Not long ago, the answer would have been obvious. We all wanted to look 10 years younger, preferably overnight; but there has been a fascinating change in our attitude towards our looks. We're not desperate to look younger anymore – we just want to look good for our age, with smooth skin and youthful facial contours. Allergan, the makers of one of the leading brands of facial fillers, Juvéderm, shows that only 20 per cent of women say they want to look 'younger'; 41 per cent say they want to look fresher and radiant.

Achieving this fresh look is the big challenge. Even if we are using the best skincare – and eating well, getting enough sleep, exercising and keeping stress levels down – there comes a point when we all need a little extra help to make us look our best.

If you've been toying with the idea of facial fillers, you're not alone. A quarter of women aged 30 to 60 are open to facial fillers, encouraged by the discovery that more and more women around the world – normal women, not just celebrities - are enjoying the subtle, natural-looking results that facial fillers such as those in the Juvéderm range can give. Like our attitudes, the treatments themselves and the way doctors treat their patients have changed for the better. They are less about correction and more focused on subtle enhancement. Facial fillers can give you the freedom to age in the way you want.

Hannah Lewis (pictured opposite), has been treated with Juvéderm facial fillers. She says: 'Getting older doesn't worry me. I don't drink or smoke, and I'm very into natural, holistic living. I smile a lot, and I noticed some smile lines coming through, so that's why I had facial fillers. They give me natural-looking results.'

If you've already thought this far, you may be wondering what a consultation for treatment with facial fillers would be like, and how to go about it. So, where do you start, and how do you describe what you want? Two things are vital. First, do your research and find out what fillers can do. They're not just for lips and cheeks; they can be used for subtle enhancements all over the face. A good aesthetic practitioner will advise that these procedures are bespoke, tailored to your specific needs.

Next, find the right clinic. They're as individual as the practitioners who run them. Take it from TV presenter Jules Wheeler, 38, who is delighted with how fillers have enhanced her looks. 'If I could give one piece of advice to someone considering facial fillers, I'd say go and speak to a practitioner first. The right one will help you achieve a natural look that you'll love.'



THE CLINIC
DR JONQUILLE CHANTREY, AESTHETIC PRACTITIONER

'Clinics vary hugely, and it's important that you find one that is right for you. An in-depth consultation is essential, and I spend a full hour with all my patients, talking through the available procedures. And a good practitioner will be honest and tell you when you don't need treatment. You should never feel pressured to have any treatment. Allergan has launched a tool that helps patients find the clinic that's right for them (see below). Using this, patients can pinpoint what they want from a treatment, identify the type of practitioner they'd like, and check their qualifications. This is an excellent tool, which allows patients to get a more detailed perspective of the clinic and practitioner they'd like to visit.'



YOUR CONSULTATION
DR TAPAN PATEL, AESTHETIC PRACTITIONER

'Having worked in the aesthetic industry for 15 years, I'm aware that the major desire for women is not to look younger, but to age well. Before treating patients, I sit down with them for a consultation, and together we create a bespoke plan to maximise their innate beauty and deliver subtle, natural-looking results. One of the most popular techniques is the "8-point-lift", often called the "non-surgical facelift". This innovative treatment approach uses the most advanced non-surgical techniques to lift and revitalise. It works by enhancing the natural features, smoothing and tightening skin and recontouring the shape of the face. Many of my patients now swear by this subtle enhancement.
Find the best clinic and aesthetic practitioner for you at www.this-is-me.com. #thisisme

Juvéderm

UK/1097/2014 DATE OF PREPARATION NOVEMBER 2014

what the doctors order

From how to reduce redness and adult acne to when to consider Botox, we asked the experts we trust for their honest advice



Dr Jean-Louis Sebagh

ON BABY BOTOX

'The so-called "Baby Botox" is just a lighter version of regular Botox. However, we only address the frowning, leaving you with expression on the horizontal lines, or the complete forehead. This stops unconscious frowning, but leaves the ability for conscious frowning. Another name for it is "emotional Botox".'

Dr Jean-Louis Sebagh, 25 Wimpole Street, London W1 (020 7637 0548).

Dr Darren McKeown

ON PROBLEM SKIN

'The underlying cause of acne is an overproduction of oil, which clogs pores, which in turn become infected and cause breakouts. Look for a cleanser and moisturiser that both contain ingredients that reduce oil production, such as niacinamide. In areas of excess oil, try using an astringent-based toner, although you need to be very careful. One of the biggest problems I see with adult acne is overuse of astringents, exfoliants and aggressive cleansers, all of which can cause more irritation. If you feel a breakout coming on, strip back your routine rather than stepping it up.'

Dr Darren McKeown, 202 West George Street, Glasgow (0800 011 2729).

Dr Jules Nabet

ON WHEN TO CONSIDER BOTOX AND FILLERS

'It is generally after the age of 35 that hormones in the female body deplete and skin loses its elasticity. There are many factors that affect how we age, including ethnicity, skin type, exposure to the sun and lifestyle. Hobbies such as walking, hiking, sailing and windsurfing – anything outdoors – can affect our skin. Wind, water and salt can all have a negative impact on the skin, as do excessive drinking and smoking.'

Dr Jules Nabet, 2–24 Kensington High Street, London W8 (07765 850924).

Dr Nick Lowe

ON REDUCING REDNESS

'Redness is often a matter of genetics and heritage. Those with Celtic backgrounds often have a tendency to be redder. I always advise my patients to avoid spicy food, hot drinks and alcohol, which often aggravate it and can lead on to developing rosacea. There is a prescription gel called Mirvaso that can relieve redness, and for those who suffer badly, I recommend laser treatment.'

Dr Nick Lowe, 3 Harcourt House, 19a Cavendish Square, London W1 (020 7499 3223).

Dr Jonquille Chantrey

ON THE TRENDS FOR COSMETIC TREATMENTS

'Nowadays, the focus is on creating a natural, subtle look to "grow old gracefully". Botox and dermal fillers have stood the test of time as the most popular treatments. I would advise anyone considering them to be aware of the different types and brands of filler available prior to attending a consultation. Juvéderm, in particular, has a smooth consistency, allowing the practitioner to administer the product easily. It also contains lidocaine, a local anaesthetic, which reduces injection pain for the patient.'

Dr Jonquille Chantrey, 14 South Street, Alderley Edge, Cheshire (01625 585990).

Dr Michael Prager

ON THE 'HERO INGREDIENT'

'Rosehip-seed oil is extremely potent and great for tackling all aspects of ageing. It seems to have been one of the best-kept secrets of the industry – but not any more.'

Dr Michael Prager, 25 Wimpole Street, London W1 (020 7323 3660). □

PHOTOGRAPH: MARCUS OHLSSON/TRUNK ARCHIVE



Smile at what you see in the mirror by embracing the lines you like and saying goodbye to the ones you don't.

Facial fillers are the choice for millions of women who want to take action. Ease away fine lines and wrinkles and restore fullness for fresh, revitalised and natural-looking results.

To find out if facial fillers are right for you, read Carol's story or book yourself in for a chat at an open evening: **this-is-me.com**

Juvéderm®

Date of preparation: October 2014. UK/1075/2014



Established. Authoritative. Iconic.

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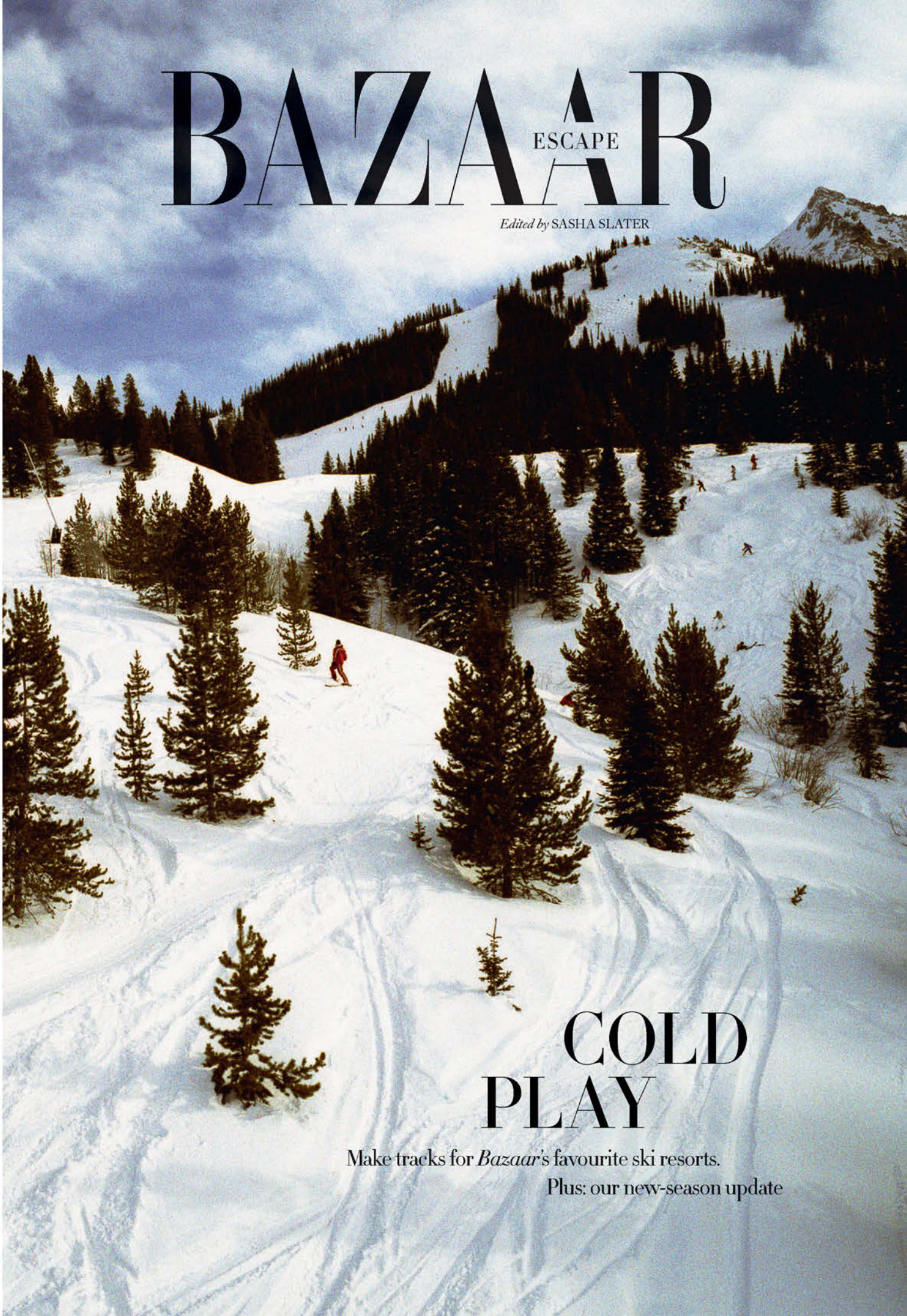
www.townandcountrymag.co.uk

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BAZAAR

ESCAPE

Edited by SASHA SLATER



COLD PLAY

Make tracks for *Bazaar*'s favourite ski resorts.
Plus: our new-season update

PHOTOGRAPH: KARINE LAVAL/TRUNK ARCHIVE

HEIGHTS OF LUXURY

Powdery slopes, crisp mountain air and sumptuous lodges – *Bazaar*'s writers experience the joy of stress-free skiing in five-star winter wonderlands



COLORADO

ASPEN

American comfort with an Alpine feel: the Rockies are the best of both worlds

By FRANK GARDNER

'Latte? Cappuccino? Or maybe a spritzer?' The waitress looks at me expectantly, head on one side, but I am struck speechless by the view from the café terrace. Over 11,000 feet up in the pure air of the Rocky Mountains, just below the treeline and without a cloud in the sky. Puffs of fresh snow lie on pine branches; some high-altitude bird is singing its heart out; and below us the valley and mountains fall away to Wyoming, far to the north. Break over, we snap on our skis and glide down through shallow powder on the edge of a forest of aspen. It feels like sliding through cream. 'Whoa, Slow Down Cowboy,' reads a banner across the piste, but there is only us to read it. In 15 minutes of skiing we count just two other people on the slope.

It did not start out this well. On the nearly-10-hour flight from London to Denver, I kept asking myself why on Earth I was flogging all the way over to America to ski when we have the Alps just down the road. I had skied in Vermont on the East Coast years ago and was left underwhelmed by its motorway pistes and distinct lack of peaks. But the Rockies are different, my American ski-bum friend Mark assured me. So off we set from Denver, the mile-high city, driving west across a parched, yellow landscape, where tumbleweed rolled across the highway, buffeted by a relentless wind. This was borderland territory, where the flat prairies of the Midwest rise to meet the Rockies. But soon we were climbing through pine-clad river gorges where wild bighorn sheep perched on crags and herds of elks thundered along ancient trails.

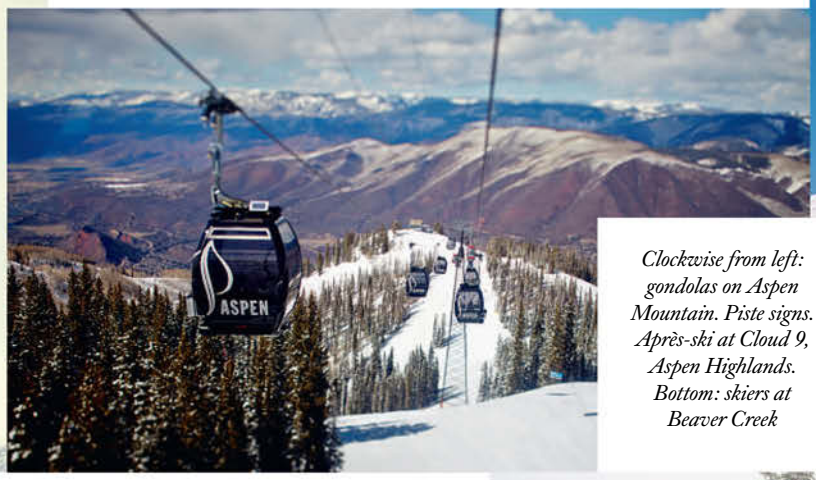
> On day one we were offered cups of steaming-hot cider at 11,500 feet by a 'community ambassador'

Two hours out of Denver, we reached Aspen/Snowmass. Aspen is actually four resorts, each based on a mountain, with its own character: there's Aspen Mountain (known to locals as Ajax), the poshest and perhaps the best for all-round skiing; and there's Buttermilk for snowboard and





Clockwise from above: cross-country skiing. Taking in the mountain air. The Stars and Stripes in Aspen Snowmass. Hotels in the resort





Clockwise from left: gondolas on Aspen Mountain. Piste signs. Après-ski at Cloud 9, Aspen Highlands. Bottom: skiers at Beaver Creek





slopestyle fans. There's Aspen Highlands, with its double-black-diamond slopes for expert skiers; and then there's Snowmass, a sort of in-betweener, a curious mix of the preppie and the surfer dude. 'This place,' I told Mark, 'feels like *Point Break* meets the Hamptons.' In the lobby of the hotel, the clientele wore poloneck jumpers beneath blazers. Yet a hundred yards down the street was a raucous bar where younger skiers in flannel shirts relaxed to a Nirvana soundtrack after a day of extreme off-piste boarding.

Colorado skiing is all about comfort, bordering on the luxurious. On day one, we were offered free cups of steaming-hot cider at 11,500 feet by a 'community ambassador', doling it out as the punters came off the ski lift. On day two they were handing out sun cream, and on day three we found ourselves in a gondola with heated seats and Wi-Fi. Ski-in, ski-out from the hotel is a given at Snowmass, allowing us to scoff down bowls of elk chilli at lunchtime just yards from the slope. I have rarely eaten so well on a ski holiday, from haute cuisine and amazing wine cellars in Aspen's finest to the most sumptuous, melt-in-the-mouth sashimi in Vail.

But what about the actual skiing? Well, it seems to be all about the timing. Dodge the crowds at Christmas, Spring Break and Presidents' Day weekend and you can expect queue-free lifts and almost empty slopes. At this height, skiing from 12,000 feet downwards, snow is pretty much guaranteed, but you have to remember to drink huge quantities of water. 'Stay off alcohol for the first day,' I was told. Rocky Mountain snow has a truly special quality: to twist and turn on your skis past forests of pale-silver aspen-trees and dark firs, cushioned on the softest, freshest snow while ravens soar above, is pure pleasure. Was one week too short? Yes, undoubtedly. 'Stay longer,' said my friend, 'and you might just see the bears waking up.'

The Westin Snowmass (www.westinsnowmass.com), from about £110 a room a night in a King Room. Osprey Hotel, Beaver Creek (www.ospreyatbeavercreek.rockresorts.com), from about £145 a room a night. Element 47 restaurant, Aspen (www.element47aspen.com).

PHOTOGRAPHS: SUNE CZAJKOWSKI/BLAUBUT EDITION, ANDREW ROWAT, EDWARD CARVUSO/GALLERY STOCK, GETTY IMAGES, AC-COOPER.COM. SEE STOCKISTS FOR DETAILS



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Chanel

£2,790
Hermès

£590
Escada

£460
Isabel Marant
at Matchesfashion.com











Clockwise from left: the lobby of Le Grand Bellevue. Street life in Gstaad. Off-piste skiing in fresh powder. The spectacular mountain scenery. Gentle slopes through the trees

SWITZERLAND

GSTAAD

From slope to soirée, this chic Swiss enclave is delightfully indulgent

By SASHA SLATER

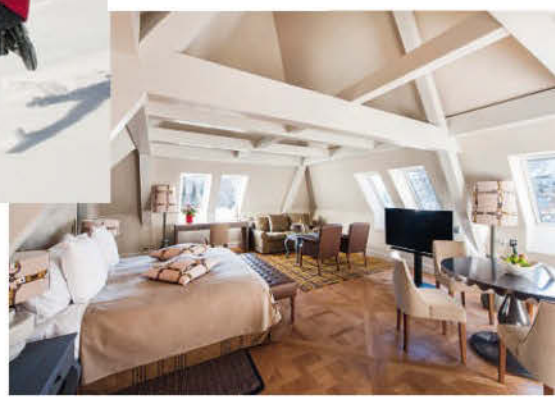
A couple of the wide pistes on the outskirts of Gstaad were a creamy white, the colour of Karl Lagerfeld's Birman cat, Choupette. This was, apparently, the result of a snowfall that, by some meteorological freak, had got mixed with Saharan sand. The subtle colour change could equally well have been at the whim of some Eastern potentate though, for Gstaad has been the playground of princes for over 100 years and is used to indulging its visitors' whims. Either way, the effect was both glamorous and exotic. In fact, the whole town of Gstaad is glamorous and exotic and designed with one thing in mind: pleasure. In the 1960s, *Time* magazine dubbed the little German-Swiss town 'the Place', thanks to the starry residents and visitors who have included, among many, many others, Elizabeth Taylor and Richard Burton, Grace Kelly, Valentino Garavani and David Niven.

They all came for the comforts and splendours of the restaurants and hotels, rather than the skiing. The hotels here are justly famous and all have their own character. The Gstaad Palace hotel and the Grand Hotel Park vie for the accolade of most historic (the Grand is the oldest, the Palace the grandest), the Alpina Gstaad is the glitziest and Le Grand Bellevue is the cosiest as well as the most central. It was here that we chose to stay while dropping in on the others for suppers and drinks that were all spoiling and delicious.









From far left: Le Grand Bellevue by night. Snow play. A suite at Le Grand Bellevue



Comfort is everywhere in Gstaad. This was something we'd discovered even on the journey here. We were heartily advised to drive from London and, to our astonishment, found it a glorious way to escape to the mountains. Admittedly, we'd taken a very swishy Range Rover Autobiography, in which the children and I could watch films while my husband drove – it might not have been the same in our VW Touran. The Range Rover was in its element in the Swiss mountain scenery.

Just like the car, some lifts have heated seats, and even the slopes are exceptionally generous and manicured, while there's plentiful off-piste action for the more adventurous. Together with our guide, Christian Bircher, whose family owns some of the land around Gstaad and is, so another instructor told me almost with awe, the king of the mountains, we set off at a civilised 9.30am one sunny morning. The sky was deep, denim blue and the snow gleamed crisply. It was perfect weather and I expected excited crowds to be swooping down the slopes, but we were the only figures in an otherwise pristine alpine landscape. 'No one here starts until 10.30am at the earliest,' shrugged Bircher. 'We have the slopes to ourselves for a little while.'

Gradually the night owls populated the mountain, but in the most debonair way, with long breaks for lunch and a strict cut-off of 4pm, leaving plenty of time for spa treatments before dressing for cocktails and dinner.

> The whole town is glamorous and exotic and designed with one thing in mind: pleasure

If Bircher was our daytime guide round the mountains, Daniel Koetser, the owner and managing director of Le Grand Bellevue, was our social guru for the evenings. He explained the intricacies of a town he has lived in for many years. Le Bellevue, a vanilla-yellow turreted gem that wouldn't look out of place on the Côte d'Azur, has giant chesterfield sofas, sumptuous teas and an enormous pinstriped wooden camel for children to clamber on in the lobby. Small guests are whisked off by Lovell Camps, which combines a ski school and kids' club. As a result, we could explore the absolutely enormous spa with its maze of exquisite treatment-rooms, saunas and steam baths and one of the most entertaining hydrotherapy pools I've swum in for a long time. We stayed in the Tower Suite, which was a symphony of creams and beiges with a bay window overlooking the glacier. Here we relaxed after our days on the slopes before sallying forth for fondue in Le Grand Bellevue's minute Swiss log-cabin restaurant, Le Petit Chalet, which has a glass-walled fireplace so you can see white snowflakes falling behind the warmth of the glowing flames.

While we relaxed, replete, by the hearth, one worry prevented me from falling into a state of somnolent bliss… is Gstaad pronounced with a silent G, a hard G or even a K, as some suggest? No one we asked seemed to agree. I think we'll just stick to 'the Place'.

Le Grand Bellevue (+41 33 748 00 00), from about £405 a room a night half board. With thanks to Gstaad Saanenland Tourismus (www.gstaad.ch) and Land Rover (www.landrover.co.uk). Ski guide courtesy of Private Snowsports Team Gstaad (www.psst.ch). Ski school: Lovell Camps (+41 79 406 33 10).



PHOTOGRAPHS: AC-COOPER.COM. SEE STOCKISTS FOR DETAILS



I was worried I may never go skiing again. I've done too many ski holidays over the years: *en famille*, *à deux*, hotel, chalet, group. I didn't think it was possible to reinvent the wheel when it came to strapping planks to one's feet and bombing down a mountain. I was wrong. Say hello to the eco-glamorous 'ski safari' in a charmed corner of the Alps; I promise you'll never want to do it any other way.

Le Grand Joux, a rugged, yet deluxe, five-bedroom chalet outside Morzine, is off the beaten track, yet has it all: you can only reach this retreat in winter by skidoos up a mountain, through silent Narnia, muffled in fur rugs. When you get to cosy heaven, you don't have to leave for anything. Spa-rooms devoted to relaxation and meditation are equipped with space-age immersion beds and tanks including an 'alpha lounger', which is pure sci-fi: you lie on an ergonomic curved recliner for a 3-D experience – imagine a cradle devised by extraterrestrials – and then you head for the dry flotation bed to return to the womb and lie weightless while gentle sounds and vibrations massage your psyche back to a state of newborn calm.

There is a chef, two 'snow boys' to drive the skidoos, and oh, I forgot: instead of schlepping to the ski-lifts on foot or by bus, a Mont-Blanc helicopter arrives shortly after breakfast and lands yards from the chalet – so that's transit to the slopes sorted.

What makes all this so peaceful and groundbreaking is that the chalet is off-grid – it has its own spring, solar panels and a woodchip boiler, so it's not only good for you, it's good for the planet too. Well, that's what I thought anyway, as I lounged drinking champagne under the stars while snowflakes sizzled as they fell into the hot tub. *Le Grand Joux (www.legrandjoux.com), from £2,100 a person a week full board (sleeps 10).*



£595 **Emporio Armani**



£599 **Balmain** at Harrods

£340 **Chanel**



Blanket, £800 **Louis Vuitton**

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£1,290 **Fendi** at Mytheresa.com

FRANCE

MORZINE

Discover the cosseting pleasure of a secluded eco-lodge hideaway

By RACHEL JOHNSON







Clockwise from left: Le Grand Joux lodge. The barrel sauna at the lodge. Loungers on the deck. Frosted pines in Morzine

PHOTOGRAPHS: GETTY IMAGES, AC-COOPER.COM. SEE STOCKISTS FOR DETAILS





Clockwise from left: a chalet in Courchevel. A hot tub at L'Apogée hotel. Ski-in, ski-out hotels on the mountain. Children following the lead at ski-school



FRANCE

COURCHEVEL

L'Apogée hotel brings subtle splendour to Les Trois Vallées

By JENNY COAD



£1,025 **Chloé** at Harrods

£465 **Louis Vuitton**

£125 **Aspinal of London**

£795 **Aspinal of London**

DON'T LEAVE HOME WITHOUT...



£895 **Balenciaga**

Coco Chanel once said: 'The best things in life are free. The second best things are very, very expensive.' And that dictum applies to L'Apogée in Courchevel 1850. This chalet hotel – opened in December 2013 – offers the dark side of luxury. It's beautifully discreet, cosseting, sexy. With 18 five-star hotels and 12 Michelin stars in Courchevel, high living – and litres of champagne – are part of the scenery. L'Apogée is the first mountain hotel in the Oetker Collection, which includes the starry Hôtel du Cap-Eden-Roc and Le Bristol in Paris. It's owned by the French telecoms billionaire Xavier Niel and €100 million has been lavished on the project. But it is sumptuously understated and laid-back. Guests wander to the Sisley spa in their robes for restorative massages or a swim in the pool. Families are welcome – the hotel offers the largest kids' clubs in Courchevel and there are GoPro cameras available to film exploits on the slopes. And if you are in need of a stylish fur-lined ski jacket, Moncler recently opened a shop beneath Le Chalet de Pierres restaurant, which has Reblochon lollipops on the menu and the Saulire mountain in sight.

The hotel design by India Mahdavi and Joseph Dirand is sleek. The champagne bar, which stocks 12 different producers and vintage Ruinart, is filled with deep, green-suede armchairs. The bedrooms are equally plush – red-velvet curtains, fur throws, 700-thread-count linen; all so comfortable that it's tempting to stay in bed. Except that the slopes of Courchevel and Méribel are wide, immaculately groomed and a sheer pleasure. And when the day's over, a private conveyor belt transports you from slope to door, where a duffel-coated member of staff tips you out of your skis and into the perfumed warmth of the boot-room.

L'Apogée (www.lapogeecourchevel.com), from about £710 a night half board in a Deluxe Room. British Airways (www.ba.com) flies from Heathrow to Lyon, from £70 one way. □





Chalet Sirocco, part of the Alpine Estate in Verbier. Below: Chalet Tesselen, on the same property. Bottom: Haus Alpina, Klosters

FRESH TRACKS

From new spas to chic chalets, what's launching on the slopes this season

By LUCY HALFHEAD

BEST IN SNOW

Staff at Bramble Ski's chalets will sport chic traditional mountainwear this year, designed by the German heritage brand Lodenfrey. The tour operator has also joined forces with its sister brand Haute Montagne to unveil the Alpine Estate in Verbier. This three-chalet residence boasts two swimming pools, spa-rooms, a gym and enough space to travel with family, friends and even bodyguards.

The Alpine Estate (+41 445 864 994; www.hautemontagne.com), from about £11,100 a night half board (sleeps 20).



PISTE PERFECT

In Klosters, immerse yourself in the dreamy interiors of Haus Alpina – the White Company founder Chrissie Rucker's chic slope-side penthouse, now available for up to 12 guests in six ensuite bedrooms. The space is, as you'd expect, equipped with home comforts like goose-down pillows, fluffy robes and soothing scented candles. The only drawback is you'll never want to leave.

Seven nights, from about £19,422 a person half board, including staff, housekeeping, tea, canapés and a champagne reception (07796 343875; www.haus-alpina-klosters.com).



LITTLE WONDERS

If you're starting them young on the slopes, make sure you kit your children out in style with Moncler Enfant's A/W 14 collection – featuring playful padded suits in vintage prints, with cosy down hoods.

Jacket, £370; ski suit, £507, both Moncler Enfant (www.moncler.com).



New



SWISS SWISH

For winter wellness, try Switzerland's Tschuggen Grand Hotel with its 5,000-square-metre spa. Top international chefs will take over the kitchen for the Gourmettour event from 8 to 11 January.

Three nights, from £1,471 a person half board, including flights, transfers and concierge, with Powder Byrne (020 8246 5300; www.powderbyrne.com).



HIGH POINTS

The 2015 Alpine Town of the Year, Chamonix, plans to mark 150 years since 'the golden age of mountaineering' with a programme of exhibitions, memorial climbs and screenings of archive footage.

Visit www.1865.chamonix.fr for details.



BIG IN JAPAN

Kasara Niseko Village in Hokkaido has plentiful snow and access to 2,000 acres of skiable terrain. This month, a stunning set of three-bedroom townhouses opens here, with a new level of luxury, including priority access to secret slopes.

Kasara (www.kasara.com), from about £1,170 a house a night (sleeps six).

PHOTOGRAPHS: YVES GARNEAU, GETTY IMAGES, GRAHAM WALSER/STUDIO 33

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Marc Quinn and Sydney Ingle-Finch



Xin Li



Mariella Frostrup

CULTURE CLUB

Luminaries from art and film gathered for a very creative dinner

Edited by HELENA LEE

Autumn's blustery showers couldn't deter the glitterati from descending on Harry's Bar for Charles Finch's art-and-film dinner, co-hosted by the philanthropist Jean Pigozzi and the Mulberry CEO Godfrey Davis. At the reception, the culture Minister Ed Vaizey ate mini pizzas, while a duo of Spanish guitarists welcomed guests including Marc Quinn, André Balazs, and Xin Li from Christie's. Outside on the terrace, Mollie Dent-Brocklehurst dissected the works at Frieze Art Fair and Mariella Frostrup shared her theatre recommendations with Eric Fellner. Leading ladies Olga Kurylenko and *Downton Abbey*'s Elizabeth McGovern arrived fashionably late, while Dasha Zhukova caused a flurry by tweaking the place settings. 'A toast to fortune, merriment, love, art and movies!' declared Finch, before guests sat down for tuna carpaccio, wild sea-bream, spit-roast Piedmontese beef, and bitter-chocolate ice-cream. After dinner, Anish Kapoor found a cosy corner to catch up with Rachel Johnson, before guests slipped into the night clutching Mulberry goodies – black and orange leather tasselled keyrings for the men, and maroon pouches for the women. LUCY HALFHEAD



Olga Kurylenko





Mollie Dent-Brocklehurst

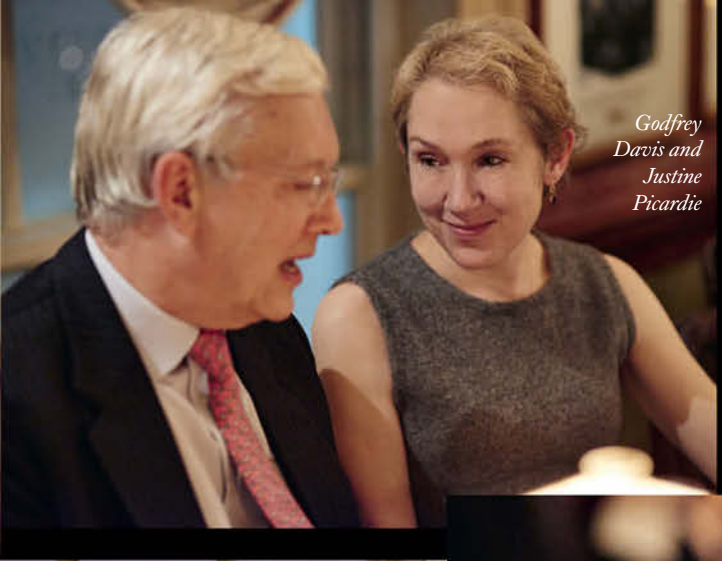


Clemmie Fraser



Eric Fellner, Ruth Rogers and Wes Anderson





Godfrey Davis and Justine Picardie



Jean Pigozzi



Hannah Rothschild and Martine d'Anglejan-Chatillon



Michael White



Elizabeth McGovern



Anne-Marie Verdin

'A toast to fortune, merriment, love, art and movies!' declared Finch



Ed and Alex Vaizey



Charles Finch



Rachel Johnson and Anish Kapoor



Dasha Zhukova

PHOTOGRAPHS: OLIVER HOLMS, GETTY IMAGES



Pierre Denis and Princess Beatrice



Tamsin Egerton



Charlotte Wiggins and Sam Rollinson



Portia Freeman in Peter Pilotto



Genevieve Gaunt



Kate Mara



Mat Collishaw and Sandra Choi

ART AND SOLE

Mat Collishaw brought his unique vision to Jimmy Choo's star-studded party

The worlds of fashion and art collided at a dinner hosted by Jimmy Choo in Mayfair to celebrate its latest collection, 'Vices', and the opening of its flagship New Bond Street store. The label's creative director Sandra Choi and the artist Mat Collishaw, who collaborated on the launch, were the first to arrive. Genevieve Gaunt, who followed after sharing a taxi with the *House of Cards* actor Kate Mara, enthused about working with Michael Winterbottom on his film *The Face of an Angel*, while Princess Beatrice and Tinie Tempah were deep in conversation. Beneath Collishaw's installation of oversize stalactites, guests were treated to a menu by Mark Hix: penny-bun mushrooms, St Mary's Bay sea-bass and absinthe jelly. The sound of waiters shaking martinis signalled the end of the evening as the remaining few decided where to go next ('the Mondrian, the Groucho, the Beaumont?'). And despite the theme, there was only one vice on display: pride from Collishaw and Choi at the success of a memorable evening. HELENA LEE



Tinie Tempah



Isla Fisher



Caroline Rush





Amanda Eliasch





Jasper Conran



Simon Andrews and Stephen Webster



Guillaume Penot

OBJECTS OF DESIRE

Feats of design were awarded at the opening of the PAD London art fair

London's collecting elite attended David Collins' midnight-blue-and-white marbled marquee in Berkeley Square for the annual VIP opening of Pavilion of Art and Design (PAD), held in aid of the V&A's prestigious Design Fund and hosted by Patrick Perrin and Christophe Navarre. Alongside Hervé Van der Straeten's hammered gold-and-chocolate mirror and a sparkling bar from Moët & Chandon, the night began with canapés and clinking cocktail glasses. During the truffle-themed dinner, the Design Fund's Yana Peel and Francis Sultana gave a speech on the importance of building the V&A's contemporary-design collection, exciting the crowd for the art-charged days ahead. EMMA ZACHARIA



Charlotte Dellal



Allegra Hicks



Antonia Deeson, Peter Fleissig and Francis Sultana



Suzy Menkes



Yana Peel



Brooke Metcalfe



Gianluca Longo

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STOCKISTS

'THE LANGUAGE OF FASHION', CONTINUED FROM PAGE 144

be compared to the Pankhursts' struggle for female emancipation; the parallels have more to do with timing than anything else.

But to deny fashion its right to join the discussion about feminism seems to me to be unfair (even, dare I say it, repressive). If self-expression through what we wear is part of how we represent ourselves to the outside world – whether in dungarees or pinstriped suiting or something else entirely – then why not allow for a degree of playfulness? And if clothes are a way of hiding the body, they can also be paradoxically revealing: of emotion, whimsy, insecurity, status, even subversion. Consider the political and religious inferences of wearing black – from puritanical Calvinists to Italian fascists to Left Bank intellectuals – or the myriad connotations of red (Catholic cardinals, Russian revolutionaries, fairy-tale heroines, scarlet women).

For, however tempting it may be to draw conclusions about what a dress signifies – the purity of a white bridal gown, for example – there are, as often as not, rather different interpretations to be had as well. Compare that virginal wedding dress with the more sinister, gothic associations of a woman in white (those eerily spectral presences that haunt the writing of Emily Brontë, Wilkie Collins and Charles Dickens), or the representation of white as the colour of mourning for mediaeval queens. Thus the quiet symbolism of Lagerfeld's all-white Chanel Haute Couture show in January 2009, staged in a former bank across the street from the brand's headquarters on Rue Cambon. The empty chamber was decorated with fragile white-paper flowers that also appeared as headdresses on the models, just as Iceland's financial institutions were collapsing, and the sky seemed to be falling down on the Western world.

True, there are times when fashion is exasperating, inane, alienating or perversely unflattering (hence Oscar Wilde's declaration – for all his love of dressing up – that 'fashion is a form of ugliness so intolerable that we have to alter it every six months'). But even if it is enraging, it can also be engaging; not that I need tell that to any regular reader of *Harper's Bazaar*, a magazine that has interpreted the meaning of fashion, and its fluid relationship with the lives of women, for nearly 150 years.

But above all, when I think of the community of women who inhabit the realm of *Bazaar* – as readers, writers, designers and much else besides – I am always reminded that fashion, at its best, is part of the conversation that we share. It should not control us, nor overwhelm us; rather, we can look to fashion as one element in an array of creative tools.

Decades ago, in the late 1920s and early 1930s, when Hollywood looked toward Paris couture and realised its power to shape dreams of escape, the legendary film producer Sam Goldwyn proclaimed that Coco Chanel was the leading 'fashion dictator'. As such, he announced he was hiring her to work on costumes for his movies, with the aim of bringing Chanel's vision to his audiences. Nowadays, the very idea of fashion having such control seems absurd; for what is contemporary fashion but eclectic and fragmented, offering fleeting suggestions of what we might like to wear?

As for its relationship with feminism: well, you have doubtless already made your own mind up. That's the joy of the place we have reached today (or, at least, as privileged women within the wider context of a democratic society): we are free to choose how we want to dress, and to reject anything that makes us feel uncomfortable or uncertain. If anyone tells us otherwise, we are also free to let the debate unfold, safe in the knowledge that our voices will be not be silenced, should we wish to make ourselves heard. Or we can simply let our clothes do the talking, if only for a fleeting moment in time… □

A – C

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D – K

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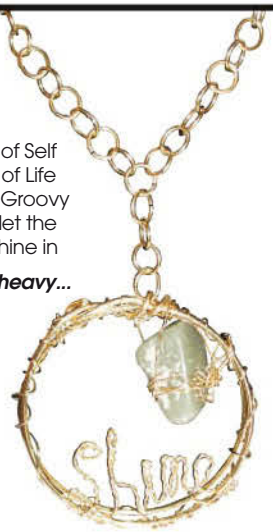
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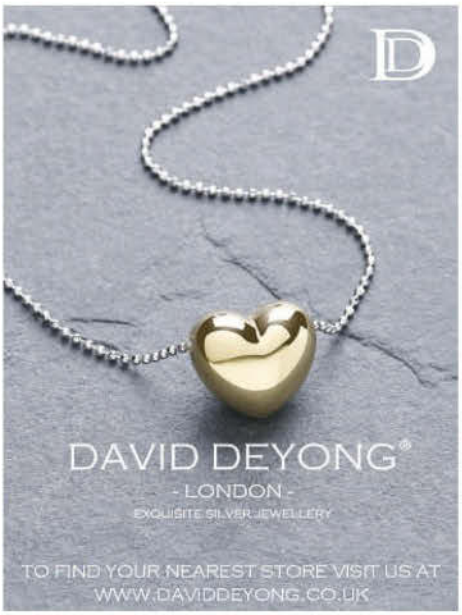


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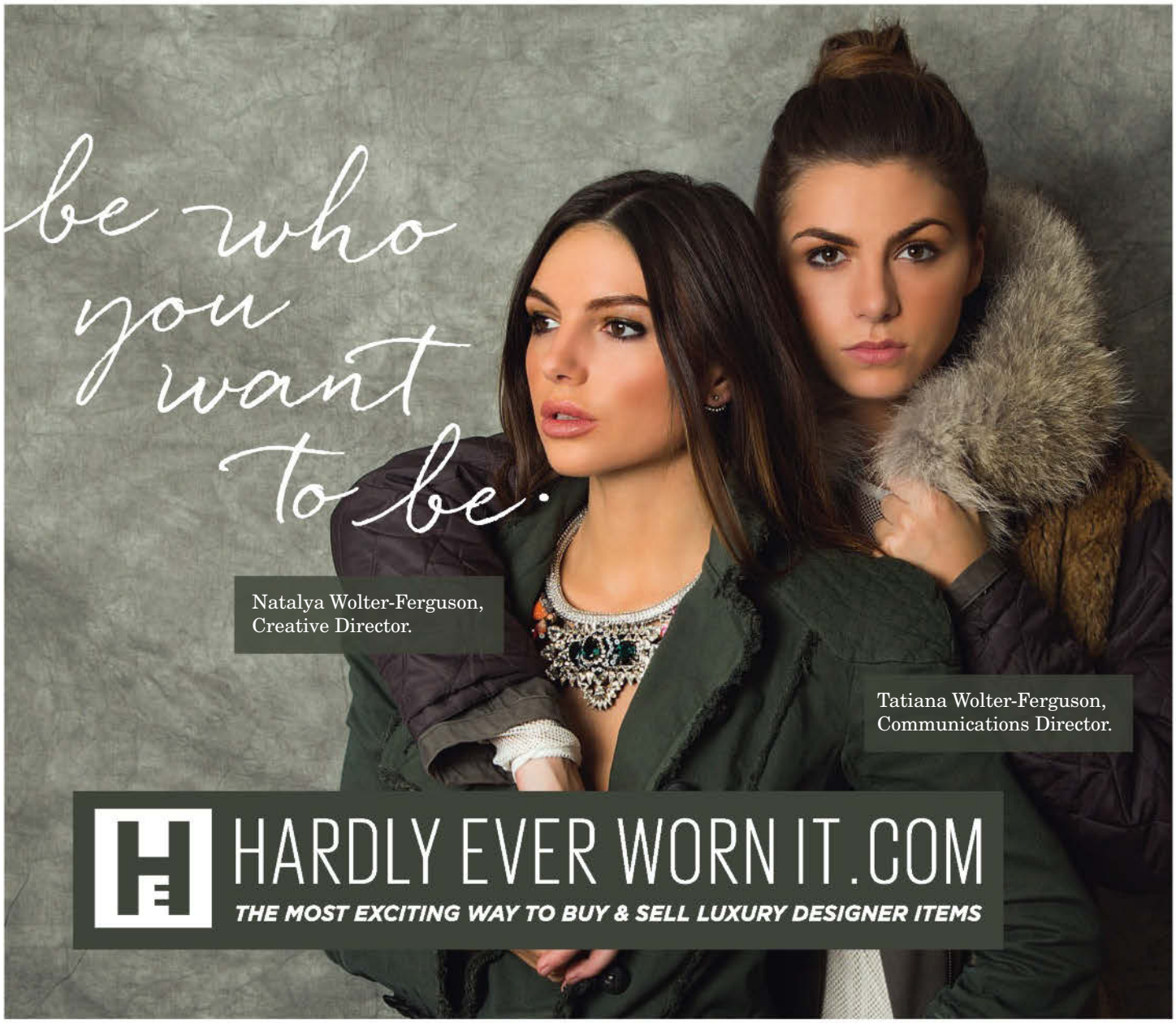
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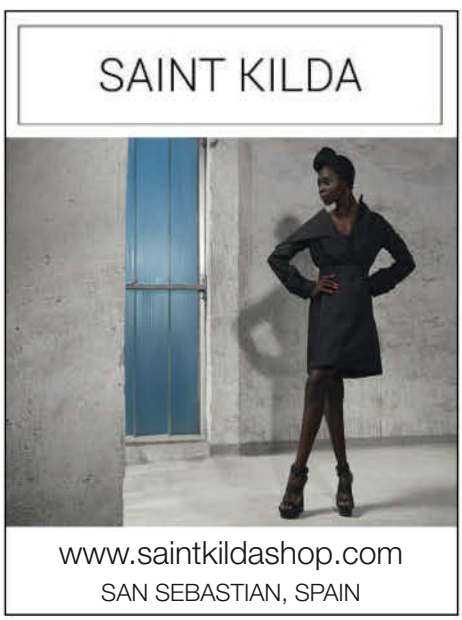
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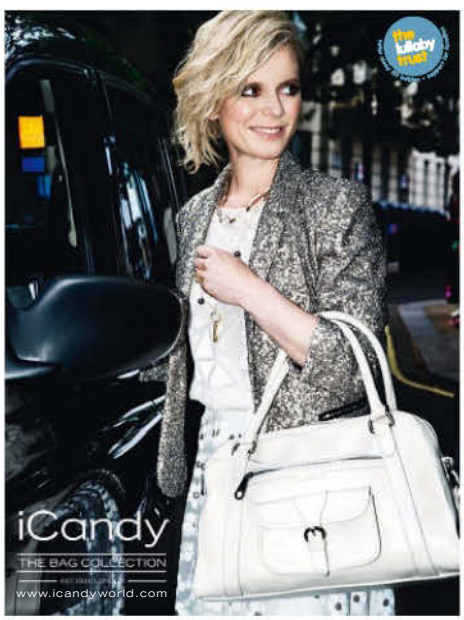
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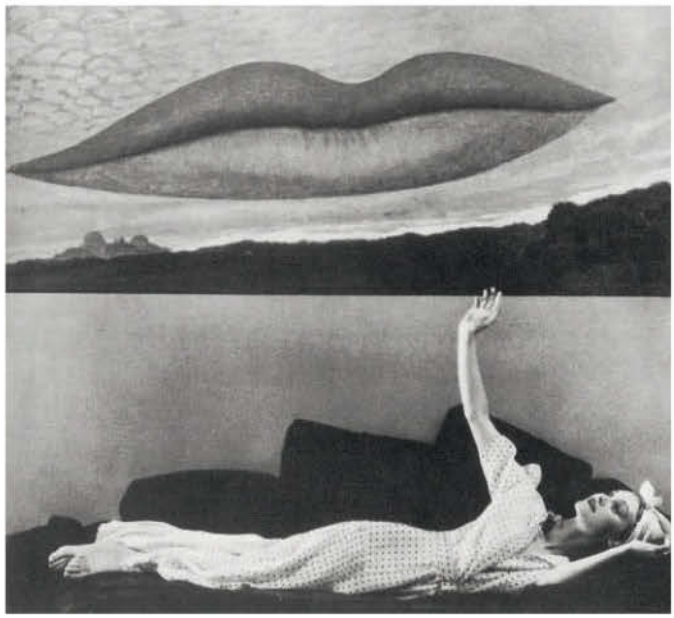
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HOW BAZAAR

Iconic moments from our archives revisited. This month: the Surrealist genius of Man Ray

By AJESH PATALAY

When Carmel Snow became the editor-in-chief of *Harper's Bazaar* in 1933, she ushered in a new phase. She believed in surprises, or 'flights of fancy', and her newly appointed art director Alexey Brodovitch delivered nothing less. One of his many recruits to this end was the artist Man Ray, a key contributor to Dadaism and Surrealism, but also an accomplished fashion photographer who had worked with the couturier Paul Poiret, as well as with Chanel and Schiaparelli. During his first fashion assignment, Man Ray hit upon the idea of posing his model alongside a sculpture by Brancusi which, he later wrote, 'threw off beams of golden light, blending with the colours of the dress'. He would often combine art and fashion in this way. In a shoot for *Bazaar* in 1936, he even used his own painting *Observatory Time – The Lovers* as a counterpoint to the model draped below in a white silk beach coat. But this was not his only innovation. The January 1937 cover was ahead of its time for its use of stylised photography, and a spread from 1937 continues to seem remarkable for the way in which Brodovitch's typography followed the line of Man Ray's figures, or indeed spelled out the year; a masterful alignment of picture and word. □





Clockwise from top left: a photograph from Man Ray's shoot for Bazaar's November 1936 issue, including his painting 'Observatory Time – The Lovers'. The artist's January 1937 cover. Pages from his fashion shoot for October 1937 Bazaar

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